

*Notes on
European Picture Galleries*



CHARLES L. EASTLAKE

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NOTES
ON THE PRINCIPAL PICTURES IN
THE LOUVRE GALLERY
AT PARIS,
AND IN
THE BRERA GALLERY
AT MILAN.

BY
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WITH ILLUSTRATIONS.



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PREFACE.



THE ordinary amateur of pictorial art, when visiting the public picture galleries of continental towns, during a holiday of limited length, often experiences difficulty in selecting out of a large National Collection the pictures most worthy of notice, and not unfrequently, after examining numerous works of minor importance, finds little or no time left for the inspection of finer examples to which he should first have directed his attention.

The main object of the author has been to indicate, as far as possible in categorical order, the principal pictures in each Gallery, by means of brief notices which will aid the visitor in his observations on the spot, and afterwards assist his memory in recalling the chief characteristics of style and treatment which such works present. Sketches, either made from photographs or re-

duced from engravings of the most remarkable pictures described, accompany the letterpress ; and it is hoped that the notes will thus prove serviceable to the traveller not only for immediate use, but for subsequent reference.

Being intended for the general public, these notes, whether critical or descriptive, deal neither with technical details nor abstruse theories of art. Vexed questions relating to the authenticity of certain pictures are also generally avoided, as involving more space for discussion than would be consistent with the limits of small volumes which claim no higher purpose than that of a popular handbook.

It may perhaps be well to mention that inasmuch as the system of classification adopted in one Gallery often differs considerably from that in another, and as no two catalogues are prepared on exactly the same plan, the arrangement of such notes as these must necessarily vary in nature with the collection described.

Care, however, will be taken in each volume to collate the descriptions in such a manner as will best meet the requirements of the case, and best serve the reader's purpose.

NOTES ON THE PRINCIPAL PICTURES
IN THE LOUVRE GALLERY.

THE LOUVRE GALLERY.

The official Catalogues of pictures in the Louvre are four in number, and describe respectively works belonging to

The Italian and Spanish Schools,
The German, Flemish, and Dutch Schools,
The French School (ancient and modern),
and the La Case Collection.

These publications contain in the aggregate more than 1,200 pages, and though indispensable to the student of special schools of painting, their mere bulk renders them inconvenient for the use of those casual visitors to the Louvre who care to examine only the most notable pictures in the Gallery, and who could scarcely walk from room to room encumbered by three or four catalogues.

The present handbook contains only notices of those pictures which are conspicuously representative of the several schools to which they belong,

and if among the number a few specimens of indifferent art are mentioned, it has generally been to illustrate the decadence of some particular style, or the characteristic failings of an individual painter.

With regard to the system on which the notes are arranged, the most convenient form for reference on the spot would perhaps appear to be one in direct relation to the place which each picture occupies on the walls. But the exceptional size of some of the galleries,—where many pictures of minor interest must necessarily be passed over, and where every fresh picture acquired involves at least some change in the position of others,—would render a handbook arranged on this principle practically useless. It has therefore been considered advisable to let the notes follow, in alphabetical order, the surnames of the several painters whose works are noticed.

The title of each picture is preceded by the number which it bears on its frame and in the Official Catalogue, and when two or more pictures by the same painter are described, the notes are placed in numerical order under that painter's surname.

The name of the room in which each picture is hung will be found indicated by initial letters in the margin of each page. Thus:—

S. C.	stands for the	SALON CARRÉ.
G. G.	„ „	GRANDE GALERIE.
S. D.	„ „	SALLE DUCHÂTEL.
S. S. M.	„ „	SALLE DES SEPT-MÈTRES.
E. F.	„ „	ÉCOLE FRANÇAISE.
S. F.	„ „	SALLE FRANÇAISE.
S. S. C.	„ „	SALLE DES SIX CHEMINÉES.
L. C.	„ „	LA CASE COLLECTION.

For the mere ordonnance of the pictures, *i.e.* the position of figures in a composition or the details of a scene, the description of the Official Catalogues has been frequently adopted or abridged. The critical notices are, of course, original, and are based on notes made by the author after a careful examination of each work.

In many cases they might have been amplified, but as their number exceeds 450, a more extended notice of each work would have been obviously

impossible without increasing the size of this handbook beyond reasonable limits.

At the end of the volume is appended an alphabetical index of those painters whose works at the Louvre have been noticed. A reference to this list will indicate the numbers prefixed to each description, which numbers correspond with those on the picture-frames and in the official catalogues.

Together with this Handbook will be published one containing "Notes on Pictures in the Brera Gallery at Milan."

Two others, describing respectively pictures in the Old Royal Pinakothek at Munich and the Royal Academy of Fine Arts at Venice, are in course of preparation.

C. L. E.



NOTES ON PICTURES IN THE LOUVRE.

- 16 *The Madonna and Child*, by Mariotto **Albertinelli**, G. G.
1474-1515. Florentine School.

The Virgin, standing on a pedestal, holds in her arms the Infant Christ, who raises His hand in the act of benediction. On the left is St. Jerome kneeling, and on the right St. Zenobius. In the distance and on each side of the group are represented scenes in the lives of those saints. The pedestal, which is decorated with monochrome paintings of Adam and Eve, bears the following inscription :—"MARIOCTI . DEBERTINELLIS . OPUS A. D. M. D. VI."

This is a large example of the master, executed on a canvas of square proportions. The figures are life-size and finely grouped, but the drapery on the kneeling saints is awkwardly cast. In point of colour there is little to attract, and the paint has faded in parts. The eyes suffer from the absence of eyelashes, which gives them a harsh unpleasant expression. The mitre which St. Zenobius has placed at the foot of the

pedestal is an elaborate design rather than a study of still-life. The landscape includes a conventionally painted mountain ascended by a winding path, and the distant view of a town.

- 17 *Christ appearing to the Magdalen*, by Mariotto G.G. **Albertinelli**, 1474-1515. Florentine School.

St. Mary Magdalen kneels before our Lord. In the middle distance Christ is seen leaving the sepulchre. This is a gracefully designed little picture, in which the figures are about fifteen inches high. They are both natural and dignified in pose, but the features of the Saviour are unfortunate in drawing and expression. The distant town and landscape are carefully rendered, though the foliage of the trees is somewhat mechanical in execution.

- 19 *The Mystical Marriage of St. Catherine*, by Antonio S.C. **Allegri** (Correggio), 1494-1534. Lombard School.

The Infant Jesus, seated on the knees of the Virgin, places, with graceful but childlike action, a ring on the finger of St. Catherine. On the right is St. Sebastian. Landscape background, with the martyrdom of two saints in the distance. This is in many respects a very attractive picture. The heads are painted with a keen sense of beauty in form and expression, if we except a somewhat abnormal depth of the base of the nose in pro-

file. The features of the youthful Sebastian are rather effeminate. The hands and feet of all the figures are small and delicately modelled. The flesh tones are rich and luminous, and the hair on all the heads is rendered with



The Marriage of St. Catherine, by Correggio.

great delicacy. The draperies are treated with less care, and the landscape, though truthful in colour, is sketchy. This picture, which originally belonged to Cardinal Barberini, and afterwards to Cardinal Mazarin, passed into the collection of Louis XIV.

- 20 *Antiope*, by Antonio **Allegri** (Correggio), 1494-1534. S.C. Lombard School.



Antiope, by Correggio.

The nymph, a nude figure, is reposing at the foot of a tree, while Cupid sleeps at her side. On the left, Jupiter, in the form of a satyr, raises the drapery on which she is

lying. The luminous flesh tints and clever lighting of this picture make it attractive at first sight, and there is no doubt much to admire in the work, but the graceful form of the sleeping nymph is marred by a curious defect of drawing at the juncture of the neck and shoulders, which suggests a suspicion that the head and body were painted in separately with a variation in pose. The *amorino* is an ungainly little person, considering the important position which he occupies in the group. The warm flesh tints, and soft, transparent shadows, realize all the quality of *morbidezza* by which the painter's work is recognized and distinguished. This picture, possessed successively by the Dukes of Mantua, by Charles I., and Cardinal Mazarin, eventually passed into the collection of Louis XIV.

Angelico. (See **Fiesole**.)

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|----|---------------------------------|--|
| 33 | <i>A Legend of St. Jerome,</i> | } by Ansano (Sano di Pietro S. S. M.
di Menico), 1406-1481.
Sienese School. |
| 34 | <i>The Death of St. Jerome,</i> | |
| 35 | <i>Vision of St. Jerome,</i> | |

Three of a series of quaint and early paintings illustrative of the life of St. Jerome. In the first the saint is extracting a thorn from the paw of an heraldic-looking lion. Note the ingenious manner in which the orange and pear trees are conventionalized: also the character of Sienese architecture suggested in the striped marble porch. The grouping of the monks who stand round the dead saint is

very remarkable considering the early period of the work. The figures are about five inches high. These pictures, together with those numbered 31 and 32, formed part of a predella which belonged to the Rinuccini Collection at Florence.

- 8 *Sea-piece.* Ludolff **Bakhuysen**, 1631-1709. Dutch G.G. School.

Two sailors steering a yawl through "lumpy" water towards a trawler, which is scudding before the wind. Grey and gloomy, but full of that breezy quality which is characteristic of the master. De Hooch did not paint effects of light more faithfully than Backuysen painted effects of wind. But his colour is rarely right, and is especially artificial here.

- 38 *The Holy Family*, by Giorgio **Barbarelli** (Giorgione), G.G. 1478-1511. Venetian School.

The Infant Jesus, seated on the knees of His mother, is adored by the Donor. Behind the Virgin are St. Catherine of Alexandria and St. Sebastian on the right, and St. Joseph on the left. An overcrowded composition, very beautiful in its scheme of colour, but carelessly painted in parts, as, for instance, the features of the Virgin and St. Catherine of Alexandria, though the right hand of the latter saint is exquisitely modelled, and the flesh tones of the nude St. Sebastian are luminous and lifelike. The white drapery is introduced with ex-

cellent effect. The figures are half-length, and nearly life-size.

This picture, formerly in the possession of the Dukes of Mantua, passed into the collection of Louis XIV.

- 39 *Concert Champêtre*, by Giorgio **Barbarelli** (Giorgione), S.C.
1478-1511. Venetian School.



Concert Champêtre, by Giorgione.

Two men, dressed in the costume of the 15th century, are seated on the ground opposite an undraped female figure, whose back is turned to the spectator. One of the men is playing on a mandolin. On the left is another woman standing near a well. In the middle distance is a shepherd leading a flock. The great charm of this picture is the glow of mellow colour which per-

vades it. The rich flesh tints are relieved by warm and transparent shadows. The landscape background is excellent in tone and naturalistic in treatment, though the foliage in the middle distance is expressed with a somewhat conventional touch. The figures are nearly half the size of life. This work, which is a very characteristic example of Giorgione, formed part of the collection of Louis XIV.

- 57 *The Holy Family*, by Fra **Bartolommeo**, 1475-1517. G.G. Florentine School.

The Virgin, seated on a throne, rests her hand on the head of the Infant Christ, who presents a ring to St. Catherine of Siena. On the left stand St. Peter, St. Vincent, and St. Etienne. On the right are St. Bartholomew, and two martyrs. In the distance are St. Francis and St. Dominic. On the base of the throne is the following inscription:—"ORATE . PRO . PICTORE M.D.XI. BARTHOLOME . FLOREN . OR . PRAE."

This picture—one of two only by Fra Bartolommeo which the Louvre possesses—must surely have been repainted in parts. The features of the Virgin and Child remind one of a cheap oleograph; while the colour of the Virgin's robes, and that of the canopy overhead, are painful to contemplate. This is the more remarkable, as the work was not many years ago described as a masterpiece of the painter's hand. The figures are life-size.

Bassano. (See **Ponte.**)

- 59 *Two Portraits of Men*, by Gentile **Bellini**, 1426?- S.C. 1507. Venetian School.

A very interesting group "en buste" of two young men (probably brothers) dressed in fur mantles and black caps. Both have long thick hair, one fair, and the other dark. Their mouths are almost identical in shape, but the noses differ distinctly in form, and their



Portraits by Gentile Bellini.

eyes in expression. The countenance of the fair-haired man is very earnest and thoughtful. It is a solidly painted picture with dark and forcible shadows. In the background is a curtain, on either side of which a distant landscape is deftly introduced. This work deserves to be seen to better advantage than where it hangs in this inadequately lighted room, the Salon Carré.

- 61 *The Holy Family*, by Giovanni **Bellini**, 1427-1516. S.S.M. Venetian School.

The Virgin Mary with the Infant Christ between St. Peter and St. Sebastian. Above are three cherubim.

Form and colour contend for pre-eminence of beauty in this charming work. The juxtaposition of golden yellow drapery and warm flesh tints with the blue robe of the Madonna and the paler blue of the sky above is at once justified and harmonized by a liberal use of white in the Virgin's headdress and the gleam of crimson in St. Peter's dress. The youthful head of St. Sebastian, with sad dreamy eyes, and thick chestnut coloured hair, is exquisitely painted. The features of the older saint are of an ordinary rustic type, but are characteristic and expressive. Light and transparent shadows, without enshrouding the composition, give solidity to the figures, which are seen at half-length, and are rather less than life-size.

- 18 *Landscape and Cattle*. Nicolaas **Berghem**, 1624-1683. G.G. Dutch School.

On the left, rocks and large trees by the side of a river which crosses a road. Under the trees sits a sportsman with his dogs. A bare-legged herdsman, with a lamb in his arms, is fording the stream. On the road to the right is a man riding on a pack-mule; near him a woman on horseback, and followed by two cows, is speaking to a peasant. Further on is a man with

cattle, and in the distance is another, resting before an inn.

Half of the picture looks as if it had been painted by the aid of a black mirror used by artists for judging of the effect of light without colour. The sense of distance is well sustained, but it would be difficult to explain the



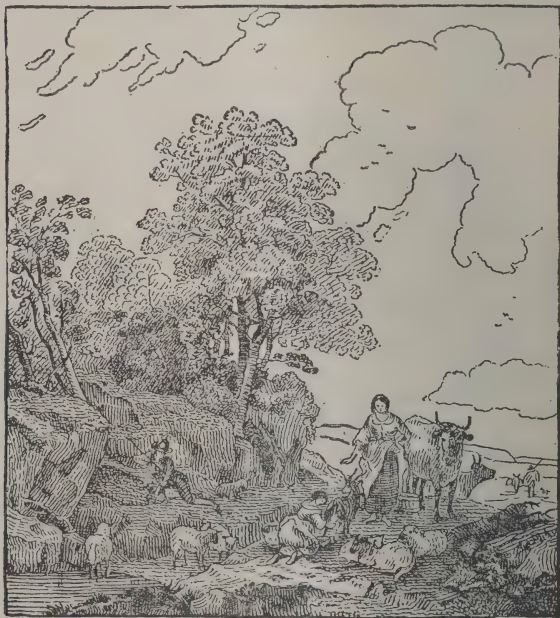
Landscape and cattle, by Berghem.

presence of high lights which gleam out of dark shadows in the foreground.

- 24 *Landscape and Cattle.* Nicolaas **Berghem**, 1624-1683, G.G. Dutch School.

In the foreground are two women, one standing, and

the other stooping to milk a goat, surrounded by cows and sheep. On the left, at the foot of a hillock, sits a shepherd with his dog. In the distance is a man with a mule. This is a cleverly composed picture, partly



Landscape and cattle, by Berghem.

studied from nature and partly studio work. The rich autumnal tints of the oak foliage tell admirably against the sky, and the soft glow of evening light is well rendered, but this effect is gained at a sacrifice of truth

elsewhere. The high lights distributed on the figures are inconsistent with the gloom of the foreground, and when deep shadows fall on broken surfaces of rock, ground, and herbage, they do not in nature reduce them to a dead level of brown as in this scene.

- 27 *Landscape and Cattle*, by Nicolaas **Berghem**, 1624-1683. Dutch School. G.G.

A man in Oriental garb, and a woman richly dressed, are seated on the ground, conversing with a peasant. Near them two children play with a dog. In the valley beyond are cows, goats, and sheep, with a few figures. Mountainous background. In this large landscape one is struck by the curious obtrusion of two gaunt and almost leafless trees, whose branches cross each other on the left hand of the picture. The cloud forms are accurately studied, and the painter has succeeded in realizing a considerable sense of atmosphere, but the effect of twilight, which is evidently intended, seems hardly consistent with the form and depth of some of the cast shadows introduced.

- 70 *The Madonna and Child*, by Francesco de' **Bianchi**. S.S.M. Born (?), died 1510. Ferrarese School.

The Virgin, enthroned, holds the Infant Jesus on her knees. On the left is St. Benedict; on the right, St. Quentin, standing. Two angels at the foot of the throne are playing on musical instruments. The pedestal of the

throne is decorated with two monochrome paintings, viz., the Temptation and the Flight into Egypt.

In this large picture we find life-size figures carefully designed, and graceful in action; but their features are ill-modelled and expressionless. In technical execution the work is mechanical and painty, while the scheme of colour is distinctly bad. Note the inharmonious association of peach and blue in the Virgin's robes. In the background is an open arcade, through which a mountainous landscape is seen.

Bicci. (See **Neri di Bicci.**)

- 41 *Portrait of a Mathematician.* Ferdinand **Bol**, 1610- G.G. 1681. Dutch School.

Life-size, bust-length, three-quarter face turned to the right. He is dressed in black and leans on a stone plinth holding a brass rule in his hand. A very lifelike and dexterously painted portrait, the features and expression of which are marked by strong individuality. The small brown eyes sparkle with intelligence. Great technical skill is shown in the management of the flesh tints, which are grey in half tone and warm in the shadows, and in the facile but effective painting of the grey hair which falls below the black skullcap.

- 42 *Portrait of a Man.* Ferdinand **Bol**, 1610-1681. S.C. Dutch School.

A half-length figure in a black dress and a white collar, resting his left hand on a stone balustrade. Signed and dated 1659. A noteworthy picture.

- 72 *The Virgin and Child with Saints*,¹ by Giov. Ant. S.S.M. Boltraffio, 1467-1516. Milanese School.



Virgin and Child with Saints, by Boltraffio.

The Virgin, seated in the midst of a landscape, holds the Infant Christ on her knees. On the left stands St. John the Baptist, and before him Girolamo Casio in adoration. On the right are St. Sebastian, and Giacomo Casio kneel-

¹ La Vierge de la Famille Casio.

ing. Above, an angel is seen playing on a mandolin. In this work the figures are of life-size and carefully modelled. That of St. Sebastian is especially graceful, with features refined to the verge of effeminacy, and a blonde complexion which is evidently intended to contrast with the dark flesh tones of St. John. The head of Giacomo Casio is a vigorous and lifelike study. Relief and rotundity of limbs are gained to an almost sculpturesque extent, but at a sacrifice of pictorial truth, considering the relations between the figures and the landscape. The former are brilliantly illumined, while the latter wears the effect of twilight.

This picture, which is mentioned by Vasari, was formerly in the Brera Gallery at Milan.

73 *The Resurrection of Lazarus*, by **Bonifazio** (d. 1553). G G Venetian School.

In the centre of the picture stands our Saviour extending His hand towards Martha, who kneels before Him. On the left are disciples. On the right, Mary on her knees, and Lazarus rising from the tomb. Numerous other figures are introduced. In the distance are buildings, with mountains beyond.

In this crowded composition the scale is rather less than life-size. The head and attitude of Christ are very dignified. The figure of Lazarus is finely conceived, and Martha's earnest pleading look is full of pathos. It is a broadly painted picture, remarkable for its rich and

mellow colour, but the lights are scattered, and there is a deficiency of concentration in effect. The treatment of the draperies is very unequal, some portions being studied with care, and others somewhat slovenly in execution. The figures occupy more than three-quarters of the canvas in height, and the horizon is proportionably elevated.

- 74 *The Holy Family*, by **Bonifazio** (died 1553). G.G. Venetian School.

The Virgin, seated near a ruin, with a landscape background, holds the Infant Jesus on her knees. On the left are St. Francis of Assisi, St. Anthony, and the Magdalen; on the right St. Elizabeth, St. Joseph, and the child St. John. The somewhat careless grouping in this composition is redeemed by the grace and dignity with which the head of the Virgin and that of St. Elizabeth are invested. Bonifazio's usually exquisite taste in colour makes it difficult to explain the juxtaposition of pale crimson and the particular tone of green used in the drapery, unless the quality of the latter has suffered from restoration. The figures are rather less than life-size.

- 888 *View in the Park of Versailles*. R. P. **Bonington**, S.F. 1801-28. English School.

A broad and clever little sketch by the young painter whose early death was a heavy loss to British art. The

truth and freshness of its colour is refreshing amidst the artificialness by which it is surrounded.

- 81 *Vertumnus and Pomona*, by Paris **Bordone**, 1500- G.G. 1570. Venetian School.

Life-size figures, seen at half-length, standing side by side before a dark background. This picture is hung too high to admit of careful examination. The subject is a very sensuous one. Pomona's features resemble in drawing and expression other female heads by the same master, and there would seem to be evidence that the work in its original state was worthy of his hand, but it appears to have been repainted in parts.

- 84 *The Presentation in the Temple*. **Borgognone** (Ambrogio Stefani da Fossano), 1455?-1524? Lombard School.

The high priest places the Infant Jesus in the arms of the Virgin. On the left are St. Joseph and St. Anna; on the right are two other figures. It would be difficult to say whether the extreme pallor which distinguishes the flesh tones in Borgognone's work is the result of his deliberate choice, or may be partly attributable to the effect of time. In either case, the grey and ghastly complexions of this group are most unpleasant. Nor is this defect of colour here redeemed by any remarkable excellence in modelling, for, with the exception of St. Anna's features, the heads are generally deficient in interest.

The figures are half-length, and about two-thirds life-size. The architectural and decorative accessories of the composition are carefully rendered.

- 85 *St. Peter of Verona*, by **Borgognone** (Ambrogio Stefani da Fossano), 1455?-1524? Lombard School. S.S.M.

The saint, who bears on his head the emblem of his martyrdom, stands resting his right hand on the shoulder of a kneeling woman (probably the Donor). In the background is represented the death of the saint. In these figures, which are nearly life-size, the flesh tones are distinguished by the pallor which is so characteristic of this painter's work; barely relieved by a slight carnation on the cheeks. Gold is largely introduced in the architectural details of the walls and ceiling, and the inlaid pavement is rendered in remarkably vivid colours.

- 43 *Landscape*, by Jan **Both**, 1610-50. Dutch School. G.G.

A horseman and a lady, mounted on a mule, ride down a road lying between trees and rocks, conducted by a guide, who speaks to a peasant seated on a hillock by the wayside. In the distance a man and horse are seen crossing a wooden bridge which spans a torrent. This is a large picture, about seven feet by five. The clouds, suffused with golden light, drifting over the hills, are true to nature, and the atmospheric effect of the distance is well rendered, but the foreground is false alike in drawing and colour, and the figures are very poor.

Botticelli. (See **Filipepi.**)

- 24 *Diana leaving her bath with one of her companions.* S.F.
by François **Boucher**, 1703-1770. French School.

This picture represents French taste in the last century
—a taste which may be said to survive by tradition to



Landscape, by Jan Both.

the present day, if one may judge from the photographs of naked nymphs and goddesses displayed in the windows of Parisian shops. The figures in this picture are distinguished by a pink and white prettiness of flesh tone, and by a grace so mincing that the lady who represents Diana is not allowed to plant her foot firmly on the ground, but touches it with the tip of her toe.

Gods and goddesses, as we know, did not lead the life of ordinary mortals, but in this sylvan scene who can explain the introduction of a blue curtain (large enough for the proscenium of a theatre) which falls upon the bank?

- 708 *Vulcan presenting to Venus arms for Æneas*, by S. F. François **Boucher**, 1703-1770. French School.

A large square picture, indicating much dexterity and egregiously bad taste. It is meretricious in design, and contemptible in colour. Boucher is only tolerable in the treatment of small cabinet works.

- 41 *The Martyrdom of St. Protasius*, by Sebastian **Bourdon**, S. F. 1616-1671. French School.

On the right of the picture, and by the side of a statue of Jupiter, raised on a pedestal, the Consul Astasius is seated in his chariot. In the foreground women and children crowd against a barrier guarded by soldiers. Standing on steps to the left an executioner holds the head of the saint, whose body lies at his feet. Above, two angels bear a palm and crown of martyrdom.

This enormous work, about eighteen feet long by twelve high, looks like a magnified Poussin. It has some pretensions to design, and, compared with contemporary work of the same school, rises to a level of excellence in colour, but the figures are deficient in dignity, and the draperies ill-arranged.

- 46 *The Consultation*, by Adriaan **Brauer**, 1608-1640. L.C. Dutch School.

A doctor, dressed in black, feels the pulse of a female patient seated in a chair. A brown and white picture, with a gleam of red in the old woman's bodice and stockings. The figures, about fourteen inches high, are excellent in colour, pose, and expression.

- 59 "*Air*," by Johann **Breughel**, 1569?-1625? Flemish G.G. School.

Urania, seated on clouds rising from a wide valley, holds a celestial globe in one hand, and a white parrot in the other. Near her, the Genius of Astronomy is observing the chariots of Apollo and Diana careering in the sky. In the foreground are other spirits with optical instruments. On the ground and perched on trees are birds of every kind.

This picture is one of many similar fantastic conceits by the same painter. They are more curious than beautiful, and this one is distinguished by a crude and offensive scheme of colour.

- 60 *The Battle of Arbela*, by Johann **Breughel**. 15th G.G. to 16th cent. Flemish School.

The battle takes place in a large valley, bounded on the right by lofty wooded mountains, and on the side of a hillock crowned with trees. The picture is chiefly

remarkable for the extraordinary industry which it displays.

On a canvas measuring about four feet by three, the painter has literally introduced hundreds of figures (the largest in the foreground being not more than four inches high), whose features wear a definite and recognizable expression. In the distance are thousands more, whose individual forms and action can be plainly traced. In this dense crowd of human beings, and in the midst of the turmoil and confusion of battle, one may distinguish cavalry and foot soldiers fighting with pike and sword, flags, tents, dying horses, armour, crossbows, &c., all detailed with wondrous care. In the distance is an ideal landscape, with trees and mountains bathed in soft light, and reminding one of Turner in its delicate and tenderly rendered effect.

- 87 *Portrait of a Sculptor.* **Bronzino** (Agnolo di Cosimo), S.C. 1502-1572. Florentine School.

Three-quarter length, life-size, dressed in black, holding a statuette. An excellent portrait.

- 63 *The Dead Christ.* Charles **le Brun**. 1619-90. French S.F. School.

The Virgin, seated at the edge of the tomb, supports on her knees the body of our Lord.

Ghastly and terrible; the flesh of the corpse turning green at the extremities. The concentration of light on

the body, and the realism of the design only serve to increase the horror of the scene, which, considering the date of the picture, represents a worse violation of taste than the rudest example of early German art.

- 65 *The Martyrdom of St. Etienne*, by Charles **le Brun**. S.F. 1619-90. French School.

In the centre of the composition, the saint, stretched on the ground and raising his eyes to heaven, is stoned by the Jews outside the walls of the town, which is seen on the left. Above, the Almighty appears with His Son, and angels bearing a crown and palm. This is one of the best of the large pictures in the room, but it is modern and dramatic in style, and too material in incident. The figure of Christ bears some resemblance in action to the one in Michael Angelo's "Last Judgment."

- 66 *Repentance of the Magdalen*. Charles **le Brun**, 1619-90. French School.

The saint is represented seated before a mirror, weeping and rending her garments. A luminous halo surrounds her head, and at her feet is a casket of jewels, &c., overturned. The figure is affected and dramatic in pose. The colours are hot and unsatisfactory.

- 82 *Portrait of Madame le Brun and her Daughter*, by S.F. Madame **le Brun**, 1755-1842. French School.

A simple and unaffected group, charmingly composed.

The mother's features are very refined and pretty, and the eyes sparkle with animation. The flesh tones, though not altogether free from the old academical



Portrait of herself and her daughter, by Madame le Brun.

mode of treatment, are distinguished by transparency. It is a great pity that the dress of the child is of a slaty blue colour, which does not harmonize with the light olive-green of the mother's gown. Considering the

date of the work, and the bad influence of contemporary taste, it is, however, remarkable for its excellence.

- 83 *Portrait of Madame le Brun and her daughter*, by S.S.C. Madame le **Brun**, 1755-1842. French School.

Charmingly grouped, but not so attractive in colour as the picture already described. It is a remarkable evidence of the fidelity of these portraits that, although the position of the figure in each is different, the features and expression are identical. Madame le Brun's work suggests something of Greuze's taste without his mannerisms of execution. Her own is not remarkable for a fine sense of colour, and in this particular portrait the use of crude green in the sofa near the grey satin dress is unfortunate. The vitality of expression both in the mother and child is very remarkable.

- 802 *Portrait of Madame Molé Raymond*, of the Comédie Française, by Madame le **Brun**, 1755-1842. French School. S.S.C.

Life-size, half-length. She wears a large blue hat and apron, picturesque and charming in themselves, but somewhat out of key with the puce-coloured dress. She carries a huge brown muff, probably the biggest that ever figured on canvas. It is a merry-looking face, full of health and happiness. The painting is admirable in execution, reminding one in certain qualities of Gainsborough—but more finished and even in impasto.

- 92 *Ahasuerus and Esther*, by Paolo Caliari (P. Veronese), G.G. 1528-1588. Venetian School.

On the right, Ahasuerus is seated on a throne, sur-



Portrait of Madame Raymond, by Madame le Brun.

rounded by four attendants. On the left, Esther, fainting, is supported by two women. At the foot of the throne is a dwarf. This picture is finely composed, and interesting, if one can consider it apart from the subject

represented. But the anachronisms of ancient art are never more apparent than when in the treatment of biblical incidents female costume is introduced. The group of Venetian nobles to the right might, by a poetical license, stand for King Ahasuerus and his courtiers, but Esther in a low bodied dress of the sixteenth century, with a hoop under her petticoats, is rather too much for one's gravity. The figures are life-size. The tone of the picture is rather cold and grey, the shadows are forcible, and the drapery large and somewhat cumbrous in folds.

- 95 *The Marriage Feast at Cana.* **Caliari** (Paul Veronese), S.C. 1528-1588. Venetian School.

The exceptional size of this picture—one of the largest in the Gallery—makes it a conspicuous object on the walls. The figures are seated at a table of this shape , the space at A being occupied by a group of musicians, among whom portraits of Titian, Tintoret, and Veronese himself may be recognized. In the background, at a higher level, and dividing the picture horizontally into two halves, is a balustrade, above which are seen figures on a smaller scale. In the distance, a lofty campanile is relieved against a blue sky and white clouds. This is a magnificent example of the painter, truly admirable in drawing, quality of colour, and composition, as well as the lifelike action

of the figures, and the disposition of draperies. The heads are also full of character and individuality, though, unfortunately, that of the chief actor in the scene is the least interesting in expression. Light and shade are deftly and truthfully balanced, without exaggeration of effect; and though the capitals of the Roman



The Marriage Feast at Cana, by P. Veronese.

Doric columns in the foreground are curiously out of drawing, the perspective of the architecture is, on the whole, dexterously managed. Perhaps the chief charm of colour centres in the group of figures behind the balustrade, where the harmony secured is perfectly beautiful and faultless. Note the touch of satire, *apropos*

of the scene, conveyed by the coupled dogs in the foreground.

This work, which was completed by Veronese in 1563, originally occupied a place in the Refectory of San Giorgio Maggiore at Venice.

- 96 *The Feast in the House of Simon the Pharisee*, by S.C. Paolo **Caliari** (Paul Veronese), 1528-1588. Venetian School.

But for the presence of its magnificent rival (95), which hangs on the opposite wall, this picture might justly be considered the finest work of its class in the Gallery. It is about half the size of the "Marriage Feast at Cana," and the figures here are on a smaller scale. The tables at which the guests are seated are disposed in the form of two quadrants on one side of a circular atrium enclosed by Corinthian columns of marble. Mary Magdalen, kneeling at the feet of our Lord, wipes them with her hair, while Judas stands in the act of addressing his Master. The action of the figures is very lifelike, and the heads are full of character and expression. Vivid colours and deep shadows find an excellent foil in the broad expanse of white afforded by the architecture and tablecloth. Indeed, the chromatic scheme of the picture is admirable, though it would, perhaps, have gained in effect if the sky seen between the central columns had been lighter in tone, or broken by white clouds instead of soaring angels, which somewhat mar the composition. Observe how

cleverly the long line of column to the left is interrupted by the female figure who, with a child in her arms, peeps in upon the scene.

- 97 *Christ bearing His Cross*, by Paolo **Caliari** (Paul G.G. Veronese), 1528-1588. Venetian School.

Two executioners support the cross, which is laid on the shoulders of the Saviour. On the left, the Virgin sinks fainting into the arms of one of the holy women. In the distance is a view of Jerusalem.

The juxtaposition of this little picture with the one which hangs next it (440) affords a useful comparison between Paul Veronese and Titian. It will be seen that here at least Veronese has the advantage in the grouping of his composition, and in treatment of chiaroscuro (note the truthful solidity of the figure stooping over the cross, and relieved against the sky). On the other hand, in realization of expression and in quality of colour, especially in the flesh tones, this work must take the second place. The figures are about eighteen inches high.

- 99 *The Disciples at Emmaus*, by Paolo **Caliari** (Paul G.G. Veronese), 1528-1588. Venetian School.

Our Lord, seated at a table between the disciples, blesses the bread. On the right is a group representing the artist, his wife and children. In front of the table two little girls are playing with a dog. In the back-

ground to the left is a landscape, in which the figures of Christ and his disciples are introduced.

It would be impossible to regard such a work as this in any relation to the subject represented. With the single exception of the principal figure, there is nothing in the scene at all suggestive of its sacred character. And, even judged by an ordinary standard, the design includes some inexplicable solecisms. The head of the figure supposed to be Veronese is twice the size of his wife's, and that of the old woman stooping over the table with a dish, is out of all proportion to her body. Parts of the composition are dexterously painted, but as a whole it is unworthy of the master.

- 100 *Jupiter launching Thunderbolts at the Crimes.* Paolo S.C. **Caliari** (Paul Veronese), 1528-1588. Venetian School.

In the upper part of the picture, Jove, armed with lightning, is seen supported on his eagle. Below are a demon and five figures personifying the Crimes. This large and powerfully designed composition is seen at a disadvantage in its present place. It once decorated the ceiling of the Hall of the Council of Ten in Venice. This will account for the violent foreshortening of the figures, which are finely painted.

- 102 *St. Mark crowning the Divine Virtues,* by Paolo G.G. **Caliari** (Veronese), 1528-1588. Venetian School.

The saint, supported in mid-air by angels, holds a

crown of gold in his hand. * Below are the three divine Virtues with their emblems. A large square composition of foreshortened figures with outstretched arms, originally painted for the decoration of a ceiling in the Ducal Palace at Venice. The figures are larger than life and very violent in action: the shadows forcible, but transparent in quality.

- 167 *The Triumph of Flora*, by Antoine François **Callet**, L.C. 1741-1823. French School.

In the centre of the picture the goddess Flora is seated and crowned by Cupid. On the right a spirit, kneeling on a cloud, bears a basket of flowers on his head. On the left, two other spirits drag the chariot of the goddess with garlands of flowers. At a distance on the right nymphs are dancing, and on the left a warrior presenting flowers. This fantastic composition is, at once, a fair example of the *chic* and bad taste of French art a hundred years ago.

Canaletto. (See **Canale.**)

- 105 *View of Venice*, by Antonio **Canale** (Canaletto), 1697- 1768. Venetian School. G.G.

To the right, on the Grand Canal, is the Church of Santa Maria della Salute. In the foreground are a boat and a gondola, figures on the quay, and the Custom House in the distance.

This is a charming example of the master, and treated in his best manner, bright, sunny, and effective. The selection of the point of sight, exactly at the edge of the quay, is very curious, and results in a perpendicular line of perspective, which rises at right angles to the lower edge of the frame. The vessels and architecture are admirably painted, though it must be confessed that some of the shadows introduced could hardly be explained by the light of nature, and the ripple on the water is, as usual, of a strictly conventional type. The figures standing on the quay and steps of the church are full of life and character.

- 110** *The Holy Family*, by Simone **Cantarini**, 1612-1648. G.G. Bolognese School.

The Virgin, seated on the right, is watching the Infant Jesus, who lies on her lap. To the left is St. Joseph sleeping.

This is an attractive little picture, indicating greater refinement in design and a more delicate sense of colour than one might expect from its school and date. The figure of the Virgin is about one-fourth the size of life. The painting is executed on canvas glued to wood.

- 124** *The Entombment*, by Annibale **Carracci**, 1560-1609. G.G. Bolognese School.

The body of our Lord is supported by the Holy

Virgin and Mary Magdalen. In the middle distance are three saints.

A small but well-composed example of the eclectic school, which recalls some of the graces of older art. The figures are closely grouped together, with a fine sense of form and chiaroscuro, and there is much pathos in the attitude and expression of the Virgin. The painting is executed on copper.

- 130 *St. Sebastian*, by Annibale **Carracci**, 1560-1609. G.G. Bolognese School.

The saint, bound to the trunk of a tree, is pierced with arrows and writhes in agony. On the left is a tower; in the distance to the right are horsemen.

Among the host of works by Carracci in the Louvre this is one of the most noteworthy. It is a painful picture, but fine in colour, especially the landscape, which is broadly and effectively painted.

- 50 *The Provost and Sheriffs of the City of Paris*, by L.C. Philippe de **Champaigne**, 1602-1674. Flemish School.

A life-size group of eight figures kneeling at the foot of a crucifix, the pedestal of which is decorated with the arms of the city and a figure of St. Genevieve; a tapestry curtain embroidered with *fleurs-de-lis* forms the background. This large picture owes its interest to the subject rather than to the technical merits of its execution, which is dry and mechanical.

- 51 *Portrait of Jean-Antoine de Mesme*, Chief Justice to the Parliament of Paris, by Philippe de **Champaigne**, 1602-1674. Flemish School.

A cold, disagreeable portrait, hard in style and mechanical in execution. It is difficult to realize that it is by the same brush which painted the three heads of Richelieu in the English National Gallery. The best part of the work consists in the modelling of the hands, which are delicate in form and well studied.

- 79 *The Dead Christ*, by Philippe de **Champaigne**, 1602-1674. Flemish School.

A full-length recumbent figure, painted almost in monochrome, with but little difference between the flesh tints and drapery. The only other colour recognizable is that of blood. The artificial light by which the picture is illumined reveals a careful modelling of limbs, but the head, which is finely conceived, is thrown into shadow. This work appears to have been executed for the Church of Notre Dame by order of Louis XIII.

- 87 *Portrait of Cardinal Richelieu*, by Philippe de **Champaigne**, 1602-1674. Flemish School.

A full-length figure of life size, remarkable for strongly marked individuality in expression, and for the skilful arrangement of the cardinal's crimson silk robes. The defective action of the left hand gives an unfortunately

constrained appearance to what would otherwise be a dignified pose.

- 93 *Portrait of a Woman*, by Philippe de **Champaigne**, G.G. 1602-1674. Flemish School.

Life-size, bust-length; three-quarter face turned to the left. She wears a brown dress, and black veil on her head.

An interesting portrait, notwithstanding the ghastly pallor of the flesh tints rendered still paler by blue shadows. Probably the carnations have flown, as the surface of the canvas is much damaged by cracks. The features are invested with much character and expression.

- 98 *The Industrious Mother*, by Jean Baptiste Simeon S.F. **Chardin**, 1699-1779. French School.

A woman seated before a skein-reel shows some embroidered work to a little girl. In the foreground is a pet dog lying on a mat.

- 99 *Le Bénédicité*, by Jean Baptiste Simeon **Chardin**, 1699- S.F. 1779. French School.

A goodwife standing before a table on which a frugal meal is spread, while two children say grace.

These are two small figure-pieces, distinguished by their charming simplicity and quality of colour. Chardin

was also a skilful painter of still-life, and many examples of his work in that line of art will be found in the Salle Française.



Saying Grace, by Jean Baptiste S. Chardin.

724 *La Pourvoyeuse.* Jean Baptiste Simeon **Chardin**. S.F. French School.

A clever little specimen of simple and unaffected art, which contrasts greatly to its advantage with the pre-

tentious and artificial character of the work by which it is surrounded.

- 176 Two still-life pieces, by **Chardin**, remarkable for ori- L.C.
177 ginality of treatment and breadth of painting.

- 153 *The Virgin and Child*, by **Cimabue** (Giovanni Gual- S.S.M.
tieri), 1240?-1302? Florentine School.

In this colossal group we find the Virgin seated on a throne, with the Infant Christ in an attitude of benediction on her knees. Six angels with parti-coloured wings surround the throne, which is elaborately carved. Their features are all modelled on the same prosaic pattern, with the corners of the mouths turned down and strongly accentuated. The eyes are almond-shaped, and a curious attempt has been made here and there to give the effect of an aquiline nose to a full face by introducing a strongly marked shadow near the eyelids. The hands are long and attenuated. The flesh tints have flown in parts, revealing a green under-painting, which, with the *quasi*-Byzantine treatment of the drapery, is eminently characteristic of this early school. The colours chiefly used are orange, blue, puce, grey, and buff. This picture was formerly in the Church of St. Francis at Pisa.

- 09 *Portrait of Francis I., King of France*, attributed E.F.
to François **Clouet**, 1500-1572. French School.

Life-size, bust-length. Head uncovered, the hair concealing the ears. Short beard and small moustaches. He wears a black cap trimmed with pearls and gems, and surmounted by a white feather. His doublet is of white satin, trimmed with bands of black velvet, and embroidered with gold. The Order of St. Michael hangs from a gold collar set with pearls. The king's right hand rests on the hilt of his sword. His well-known and emphatically plain features are not flattered by the painter. The hair and embroidery of the dress are carefully detailed, but, speaking generally, the portrait is rude and unattractive in execution.

III5 *Portrait of Francis I., King of France, 1491-1547.* E.F. School of **Clouet** (16th century).

Bust-length, of small size. The king wears a flat black cap, with a white feather falling over the right ear, and a black dress embroidered with gold. A gold chain is hung from his neck. This portrait, which is in the same frame with **III1**, and was once ascribed to Clouet, is supposed to represent Francis I. as a young man, and indeed the king's name is inscribed on the picture. If this is correct, either his features must have altered considerably in later life, or the painter must have greatly flattered the royal sitter. The long, ugly nose and unnaturally short upper lip which enable one at a glance to identify Francis I. in middle life, are here reduced to fair proportions, and the king appears as

rather a good-looking man. This difficulty has not escaped notice in the official catalogue. Whatever its solution may be, the technical excellence of the work is manifest, though it has, probably, been retouched in parts.

It is much to be regretted that paintings which illustrate so early and interesting a period of French art are not hung where they can be properly seen and examined. Want of room can hardly be urged as an excuse, seeing that space is found on the line for many works of far inferior merit.

118 *Portrait of Louis de Saint-Gelais, Baron de la Mothe-Saint-Héraye, &c., Chevalier d'Honneur of the Queen Catherine de Medicis.* School of **Clouet** (16th century). E.F.

Bust-length, half life-size. Dressed in black velvet, and wearing the collar of the Order of St. Michael, set in pearls and precious stones.

Painted with marvellous delicacy and finish. In this, and many similar works of this school, there is no definite shadow, the modelling being expressed, as in Holbein's work, by the dexterous use of half tones and gradation of local colour. The portrait is hung in a corner away from the light, but it deserves a better place and careful examination.

- 121** *Portrait of Jean Babou, Seigneur de la Bourdaisière, E. F. &c. (died 1569). School of Clouet (16th century).*

Bust-length, half life-size. Black dress, trimmed with gold. A fine characteristic head, with short, chestnut hair, and fair beard. Very carefully painted, and the flesh tints well preserved, but the portrait is hung too high for minute examination.

- 125** *Portrait of Claude de Beaune, Duchesse de Rouennois E. F. (died in 1571). School of Clouet (16th century).*

Bust-length, half life-size. Black headdress lined with white, and trimmed with black velvet: fichu sewn with pearls. Black gown with white sleeves.

Very delicate and refined in execution, but unfortunately damaged on the left cheek. The dress is extremely picturesque, and this part of the portrait is very well preserved. Dated 1563.

- 729** *Portrait of Charles IX. School of Clouet (16th E. F. century).*

Bust-length, half life-size. Dressed in black, with a cap of the same colour and a white feather. The king wears a collar of the Order of St. Michael.

- 730** *Portrait of Elizabeth of Austria, Queen of France, E. F. wife of Charles IX. School of Clouet (16th century).*

The style in which these portraits are painted is some-

what later and more realistic than the others. The flesh tones are yellow and the shadows warm.

- 733 *Portrait of Christian de Savigny, one of the lieutenants of the Duc de Mayenne.* School of **Clouet** (16th century). E.F.

Bust-length, dressed in black, flesh tints pale, but modelling careful. Painted on panel; hung unfortunately high.

- 152 *The Madonna and Child.* **Cima da Conegliano.** S.S.M. Painted from 1489-1517. Venetian School.

The Virgin, holding the Infant Jesus, sits on a pedestal inlaid with marble, and in front of an embroidered canopy, between St. John the Baptist and St. Mary Magdalen; in the background is a landscape. The signature of the painter, which is attached to this work, lends it additional interest, but is superfluous as an evidence of authenticity, which no one can doubt, notwithstanding traces of apparent restoration in portions of the Child's body and the Magdalen's dress. The Virgin's figure is graceful and dignified. Those of her companions are reverential, though somewhat affected in pose. They are about one-third the size of life, and it may be noted that all the heads incline either forward or backward from the plane of sight. The colours are brilliant in tone, but deftly associated. The draperies are more realistic in treatment than is usual in Cima's work, and

there are details in the landscape which bear appearance of a careful study from nature.

The picture is painted on panel, and belonged to the Musée Napoléon.

- 889 *The Cottage*, by John **Constable**, 1776-1837. English S.F. School.

A charming little example of the painter, very fresh, verdant, and breezy. It is full of truth to nature, and, in this respect, presents a striking contrast to the large landscape by Bidault (13), which hangs beside it.

- 891 *Weymouth Bay: Storm coming on*. J. **Constable**, S.F. 1776-1837. English School.

A broad and masterly sketch. It can hardly be called a picture, though on a large scale. The white clouds, which indicate a threatening squall, look as if they had been laid on with a palette knife.

- 892 *View on Hampstead Heath*. J. **Constable**, 1776- S.F. 1837. English School.

One of the few specimens of British art in the Louvre. This is far too rough a sketch to be adequately representative of Constable's skill, but it expresses a great sense of beauty in landscape.

Correggio. (See **Allegri.**)

- 154** *The Court of Isabella d'Este, Duchess of Mantua.* S.S.M.
Lorenzo **Costa**, 1460-1535. Ferrarese School.

In the midst of a landscape crossed by a river, the Duchess of Mantua is crowned by the God of Love, who stands on the knees of a seated female figure, around whom are grouped musicians and poets.

In the foreground are two women seated, and two other figures standing. On the left hand, in the middle distance, is represented a spirited skirmish between horsemen.

There is a certain idyllic grace about this work which commends it to notice. The slender figures in the foreground, which stand about eighteen inches high, are daintily posed, after a fashion which reminds one of Perugino, and their oval faces wear a refined expression. The draperies are, as a rule, artificial, and, in some instances, conventional in arrangement. But few cast shadows appear, and the style of painting throughout is dry and mannered, especially in the treatment of foliage, though the latter is naturalistic in aim. The composition is of a strictly formal character, and the general tone of the picture (in its present state) is greenish and unpleasant.

- 135** *Charge of Cavalry.* Jacques **Courtois**, 1621-1676. S.F.
French School.

- 136** *Cuirassiers engaged with a Troop of Turkish Horse.* S.F.
Jacques **Courtois**, 1621-1676. French School.

In these battle pieces, which are very Dutch in their style of painting, everything is subordinate to the effect of light and shade.

- 144** *Athalia driven from the Temple*, by Antoine **Coypel**, S.F. 1661-1722. French School.

A large and ambitious work. It looks about fifteen feet long by ten feet high. The lights are scattered and it is spotty in colour. The action of the figures is very melodramatic, and includes a great display of outspread hands, which would seem to have been a favourite mode of indicating surprise in French pictorial art of this period.

- 98** *Venus in a Landscape*. **Cranach** (Lucas Sunder), G.G. 1472-1553. German School.

Not a very dangerous goddess, with her high shaven forehead and mouth awry. Indeed, the aspect of the figure, which is perfectly nude with the exception of a broad brimmed hat and necklace, approaches the ludicrous. There is something to admire, however, in the distant landscape, where buildings are mirrored in a lake at the base of a cliff.

- 100** *Portrait of a Man*, by **Cranach** (Lucas Sunder), 1472- G.G. 1553. German School.

The head of this figure, whose features are excessively ugly, is remarkable for the small proportion which the

cranium bears to the mask. He wears a large black hat ornamented with feathers of the same colour, a black coat trimmed with velvet, and a fur collar.

The linen which covers his chest is arranged in small plaits curiously overcast with salmon-coloured thread, and embroidered with seed pearls. There is little or no shading on the features. The background is of turquoise blue. To the left, above the shoulder, may be noticed the painter's mark—a winged dragon—and the date 1531. This picture, acquired in the time of the first Empire, was erroneously supposed to be a portrait of Jean Frédéric, Duc de Saxe.

156. *The Virgin and Child*, by Lorenzo di **Credi**, 1459- S.S.M. 1537. Florentine School.

The Madonna sits enthroned between two arches, through which the sky is seen. On the left is St. Julian with clasped hands. On the right, St. Nicholas, Bishop of Myra, holding a book.

Free from blemish and vivid in colour, with a smoothly finished surface, this picture looks almost like a modern work by the side of its companions, and would seem in a wonderful state of preservation but for the suspicion of repair. Little or no physical beauty is realized in the design. The Child is painfully plain, and the flesh tones are leathery, but the modelling, both of limbs and drapery, is solid and skilful in execution.

Observe how admirably the thin texture of the muslin

cotta worn by St. Nicolas reveals the crimson robe beneath. But dexterity of this kind does not compensate for higher qualities of art. The colours are brilliant but ill associated. The pose of the figures is artificial, and their features deficient in expression. Lorenzo di Credi is not seen at his best in this picture. It is painted on panel, and was formerly in the Church of Santa Maria degli Angeli at Florence.

- 157 *Christ and the Magdalen*, by Lorenzo **Credi**, 1459- S.S.M.
1537. Florentine School.

Our Lord, clad in a tunic of grey material, and a mantle of bluish hue, lined with orange, stands resting His right hand on a spade, while Mary Magdalen kneels before Him with upraised hands, her long chestnut-coloured hair falling over her neck and shoulders. The figures are about sixteen inches high. That of the Magdalen is somewhat affected in pose, and the head of Christ approaches an effeminate type which we are accustomed to associate with later schools of art. But the group is admirably composed, the flesh tints warm and lifelike, and the whole work bears evidence of careful finish, even to the foliage of shrubs and herbage in the garden, which are minutely detailed.

The distant landscape is slight, but tenderly painted and successful in the suggestion of atmosphere. The sense of colour throughout is refined and charming.

- 104 *Landscape*, by Aalbert **Cuyp**, 1605 (living 1672). G.G. Dutch School.

On the left a herdsman sits playing on his pipe as he watches a herd of cows. Two children, attracted by the music, are caressing his dog. In the distance are seen a river, a steeple, and two mills.



Starting for a Ride, by Cuyp.

The yellow glow of sunset which illumines this scene and the clouds drifting lazily across the sky are very beautiful, but the cattle and figures are inferior (the girl's head absurdly small), and the vegetation in the foreground conventional.

- 105 *Starting for a Ride*, by Aalbert **Cuyp**, 1605 (living G.G. 1672). Dutch School.

A man dressed in red is mounted on a dappled grey horse, a servant holds the bridle with one hand and the stirrup with the other. On the left, another horseman, in a black coat and riding on a bay mare, approaches from an arched gateway. In the foreground are two dogs. In the distance are hills with sheep and shepherds.

The "cavaliers" who figure here are but rough-looking fellows—in spite of their fine coats—and the animals are indifferently drawn. The chief merits of the picture lie in the management of light and colour, which is admirable.

- 106 *The Ride*, by Aalbert **Cuyp**, 1605 (living 1672). Dutch G.G. School.

A horseman, clad in blue velvet with a white cap or turban, and riding on a dappled grey horse, rides along the skirts of a wood accompanied by two attendants, one of whom is speaking to him, while the other receives a partridge from a gamekeeper. On the right is a landscape with cattle and figures. In the distance are ruins, &c., with hills beyond. Both men and horses in this group are rather stiff and wooden-looking, but the distant landscape steeped in mellow light is very beautiful.

- 149 *The Sabines*, by Jacques-Louis **David**, 1748-1825. S.S.C. French School.

One of the most pretentious and foolish of David's in-

ventions. The attitude of Tatius can only be compared to those which used to be designed for the cardboard characters in a toy theatre. It requires some knowledge of the usages of ancient Roman warfare to justify the apparent absurdity of representing Romulus rushing



La Promenade, by Cuyp.

into battle with nothing on but a helmet. But his naked form afforded an opportunity of displaying the artist's dexterity in painting the human figure larger than life; and it cannot be denied that every limb is drawn and shaded with anatomical correctness. The draperies are studied with equal care, but there is very little of them.

148 *Leonidas at Thermopylæ*, also by **David**, which hangs S.S.C.

immediately above 149, is painted on exactly the same plan, and with the same disregard of colour. There are acres of canvas covered with similar designs in the Louvre; they display a vast amount of industry, and, in some instances, of technical skill, but are utterly deficient in the most essential elements of pictorial grace.

- 150 *The Oath of the Horatii*, by Jacques-Louis **David**, S.F. 1748-1825. French School.

One of the painter's grandiose and supremely uninteresting productions. The figures are life-size, or larger, undeniably correct in drawing, with limbs neatly modelled and shaded. But the three Horatii stride like "supernumeraries" at a Surrey-side representation of Coriolanus. The father's attitude is equally melodramatic; but he is weaker on his legs. David's work is the outcome of an academical system which ensure every qualification for artistic success except that which is wanting here—good taste.

- 154 *Paris and Helen*, by Jacques-Louis **David**, 1748-1825. S.F. French School.

A classical subject, treated in a painfully academical manner. The limbs of David's figures are correctly drawn and rounded, but the flesh tones are utterly false, the cold grey shadows being too directly opposed to red reflected lights. It is probable that the painter, in allotting to Paris so scant a measure of drapery, was in-

fluenced more by a desire to exhibit his mastery over the nude than by any antiquarian considerations, but there is, no doubt, authority for representing the Trojan prince clad in a pallium without a tunic, anomalous as it may appear on a modern canvas.

- 157 *Portrait of M. Pecoul*, Superintendent of Building S.S.C. Works to Louis XV., by Jacques-Louis **David**.

Life-size, half-length, dressed in a brown coat, and with powdered hair. He is sitting in an armchair, and holds a snuff-box in his hand.

This is a capital portrait of an old gentleman (the artist's father-in-law). It is greatly to be regretted that David did not select more subjects from the familiar life of his own day. They would probably have obtained for him more lasting renown than all his classical compositions, and would certainly have been far more interesting to posterity.

- 159 *Portrait of Pius VII.*, by Jacques-Louis **David**, 1748-1825. French School.

Life-size, three-quarter length, seated in an armchair and holding a letter addressed to "Pio VII. Bonarum artium patroni." A very good portrait, full of character, and apparently painted with great technical skill, though it is almost impossible to judge of such work by the light in this room (the Salle des Six Cheminées), where everything is sacrificed to a grandiose ceiling.

160 *Portrait of Madame Recamier*, by Jacques-Louis S. F. David, 1748-1825. French School.

What this painter might have achieved if he had kept clear of the "Grand School," no one can say. Certain it is that in this portrait he has succeeded in realizing a grace which is absent from most of his more ambitious



Portrait of Madame Recamier, by David.

works. Nothing could be more simple and dignified than this reclining figure. The plain white dress, absolutely without even a ribbon on it, is sufficiently relieved by the yellow and grey of the couch. There is, perhaps, too much expanse of emptiness in the background; but this tends to concentrate interest on the figure. In technical quality of execution it bears some resemblance to a large water-colour drawing.

- 53 *Portrait of an Old Woman*, by Balthasar Denner, L.C.
1685-1747. German School.

Bust-length, life-size. Her head is covered with a sort of blue and grey hood, which falls down to the



Portrait of a Woman, by Denner.

shoulders. The extremely naturalistic treatment of this portrait, in which every wrinkle is mapped out and modelled with extraordinary care, is sure to attract a certain class of admirers, but though the draughtsmanship is careful and accurate, the colour is false, and the style of painting deficient in all the higher qualities of art.

- 165 *The Boar-hunt*, } by François **Desportes**, 1661-1743. S.F.
 166 *The Stag-hunt*, } French School.

Two large sporting pictures, which look like bad imitations of Snyders, whose works they rival in horror but not in power.

- 171 *Tane, a Pointer belonging to Louis XIV.*, by François **Desportes**, 1661-1743. French School. S.F.

A far better example of the painter, and excellent in its way.

Domenichino. (See **Zampieri**.)

- 166 *A Battle-piece*, by Paolo **Dono** (Uccello), 1397-1475. S.S.M.
 Florentine School.

This picture is about the same size, and obviously by the same hand, as the one assigned to Uccello at the National Gallery. In each we find the knights and their armour painted far better than the horses. In each may be noticed the same quaint tufts of herbage distributed at intervals over the ground. In each a hedgerow forms the background, but in this (Louvre) example the background is so darkened by time as to be mistaken at first sight for a flat mass of black paint. It is an extremely interesting work, but unfortunately hung too high for careful inspection. Uccello painted at least four battle-pieces, of which one formed part of the

Lombardi Collection at Florence. The figures are about half life-size.



The Dropsical Patient, by Gerard Dou.

121 *The Dropsical Patient*, by Gerard **Dou**, 1598-1674. S.C. Dutch School.

In a large vaulted chamber, hung with tapestry, an aged woman is seated in an armchair before a window.

At her knees is a weeping girl, holding her hand, while a servant offers the invalid a spoonful of medicine. A physician stands by, examining with attention the contents of a phial which he holds to the light.

This picture compares unfavourably with those by Metsu and Terburg, near which it is hung. It is highly finished in execution, but unfortunate in colour, and black in shadows, almost resembling a coloured print.

The subject is a painful one, and its very selection seems a breach of artistic taste. To the critical eye other faults are apparent. It is difficult to reconcile the twilight effect of light with the angle at which shadows are cast from the casement bars. The best figure in the group is the doctor, whose attitude is easy and lifelike. The picture is signed (on the edge of the book) "1663 G. DOV. OVT 65 JAER."

- 126 *A Woman hanging up Poultry*, by Gerard **Dou**, G.G. 1598-1674. Dutch School.

The figure is seen at a window, the left hand resting on a large copper vase, decorated with *repoussé* work. She is about to hang a cock on a nail in the window jamb. On the right is a large cooking-vessel; in the background are two curtains. Signed on the window sill, "C. Dov. 1650." This is a well-known little picture, wonderful in its delicacy of execution and minute finish, but, in spite of all the painter's skill, prosaic and uninteresting. In many an early Flemish picture the

same amount of care would have produced a far more agreeable impression. It is difficult to formulate in words a definite reason for this difference, which involves one of the subtlest questions of pictorial taste. But per-



A Woman hanging up a Cock, by Gerard Dou.

haps one of the most obvious explanations of it may be found in the fact that Dutch art, with all its apparent accuracy, is not so true to nature, either in light or colour, as some earlier and less sophisticated work.

- 130 *Portrait of Himself*, by Gerard **Dou**, 1598-1674. G.G. Dutch School.

The artist stands at the window of a vaulted room dressed in a coat trimmed with fur, and wearing a cap



Portrait of Gerard Dou.

on his head. He holds a palette and brushes in his left hand. In the distance is an easel. This small but well-known picture is remarkable for its high finish and truth of flesh tones. The painter's right hand overhanging

the window-sill, is a marvel of dexterity in execution. His features, which are rendered with equal skill, wear an expression in which sensuality and refinement are blended. As a signed and well authenticated portrait, besides being an admirable specimen of the painter's ability, this should be examined with attention.

135 *The Robbers.* Jan le **Ducq**, 1636-1695. Dutch School. G.G.

A woman is on her knees before the chief of a band of robbers. On the right is a man seated on a drum. Beyond are three soldiers smoking, and in the distance is a man ransacking a trunk. This is a mysterious melodramatic little picture, in which the figures are about eight inches high. The attitudes of the men, who pause as if deliberating what should be done next, are very suggestive, but the kneeling woman looks like a culprit rather than a victim. The gloom of the room is the gloom of night, but the light on the figures is that of noonday.

672 *Head of an old Man,* by Albrecht **Dürer**, 1471-1528. G.G. German School.

Life-size, with a white beard and scarlet cap. This painting, which is executed in distemper, looks unfinished, or as if the flesh tints had faded, leaving the lights too high. This given an unpleasant sheen to the complexion; but, notwithstanding this defect, the admirable modelling of the features invests them with vitality

and character ; the expression is extremely benevolent. The face itself is close-shaven, but the beard growing below is met by the grey locks which fall around the head. Black background, in which Dürer's well-known monogram and the date (1520) are inscribed in white characters.

137 *La Vierge aux Donateurs*, by Anthony van **Dyck**, G.G. 1599-1641. Flemish School.

The Virgin, seated on a rock, holds on her knees the Infant Jesus, who stretches out His hand towards the face of a man, dressed in black, who kneels before Him. By the side of this figure is a female companion, also on her knees, while two cherubim hover above their heads.

Van Dyck is not usually seen at his best in religious pictures, but this is an exception to the rule. The head of the Virgin is very beautiful, and the figure dignified, in spite of the clumsy drapery which envelopes it. The treatment of drapery in sacred subjects of this school suffered from one obvious disadvantage compared with works of earlier and later art—viz., that though contemporary costume was no longer introduced in such works, antiquarian studies had not yet supplied a substitute. The result was an artificial arrangement of folds incorrectly cast and generally graceless.

In this group the figures are somewhat larger than life. The heads of the donors are both grandly drawn, and the flesh tones true to nature, except where they

have suffered from time. The painting of the Child is, perhaps, the least satisfactory part of the design.

- 139 *St. Sebastian succoured by Angels.* Anthony van **Dyck**, G.G. 1599-1641. Flemish School.

The Saint, leaning on his left arm, is tied to a tree by his right. Near him are two youthful angels, in attitudes intended to denote grief and sympathy.

This is a very painful picture, and one of many instances which might be cited in proof of the error into which painters of this date and school fell in attempting to deal with religious subjects. In the present instance there is a conflict of two aims, one of a material and realistic kind, the result of which is to present St. Sebastian in physical torture, and the other of a quasi-spiritual kind, indicated by the presence of the infant angel who calmly touches the arrow in the Saint's side. As a study of the nude figure in modelling and colour this work may command admiration, but as a pictorial embodiment of religious sentiment it is destitute of expression, and even of artistic taste.

- 142 *Portrait of Charles I. of England,* by Anthony van **Dyck**, 1599-1641. Flemish School.

The king, a full-length life-size figure, stands to the left of the picture. He wears a broad-brimmed hat and feather, white satin vest, red velvet small-clothes, and buff leather boots. He leans on a stick in his right

hand, while the left, holding a glove, rests on his hip. The equerry holding a horse by his side is supposed to be the Marquis of Hamilton. In the background is a landscape. It would be impossible to over-estimate the



Portrait of Charles I., by Van Dyck.

merits of this truly admirable work, which is composed and painted with a felicity of taste rare in royal portraits. In drawing, colour, and arrangement of light and shade, it is a model of excellence. Even the foreshortening of the king's left arm, which might have been a blunder

with some painters, becomes here an evidence of dexterity in some exquisite rendering of white satin. The portrait was probably executed about the year 1635, and then cost only £100. A curious story connected with its later history will be found in the official catalogue of the Louvre.



Children of Charles I., by Van Dyck.

- 143 *Portraits of the Children of Charles I.* (of England), by Anthony van **Dyck**, 1599-1641. Flemish School. G.G.

Charles, Prince of Wales (afterwards Charles II.), dressed in yellow satin, resting his right hand on the base of a column, gives the left to his brother (afterwards James II.), while their fair-haired sister, the Princess

Mary, stands near them. A charming little group so far as composition and colour are concerned, but perhaps a little too formal in pose and expression for mere children. The figures are about fourteen inches high. It is a small but dexterously handled picture, perfect in tone, and displaying excellent qualities of art.

- 144** *Portraits of Charles-Louis (or Ludovic), Duke of G.G. Bavaria, and Robert (or Rupert) his brother, subsequently created Duke of Cumberland by Charles I.* Anthony van **Dyck**, 1599-1641. Flemish School.

Life-size, half-length. Prince Rupert is clad in armour, but his head is uncovered and his hands without gauntlets. The right rests on the hilt of his sword. In his left he holds a baton. Both are quite young men. Their long curly hair and huge lace collars give them somewhat an effeminate look in spite of the armour, but their features are intellectual and refined, and the attitude of each is manly and dignified. It is an admirable group, and one of the best examples of Van Dyck in the gallery.

- 145** *Portrait of Isabelle-Claire-Eugenie of Austria, by G.G.* Anthony **Van Dyck**, 1599-1641. Flemish School.

An excellent and interesting portrait.

- 149** *Portraits of a Lady and her Daughter, by Anthony G.G.* van **Dyck**, 1599-1641. Flemish School.

A life-size group, very charming and refined in treatment. The black silk dress of the seated figure is cleverly relieved by the crimson covering of the chair



Portraits of a Lady and her Daughter, by Van Dyck.

and the amber-coloured curtain behind. The lady, though approaching middle age, is still beautiful, with well-bred features and benign expression. The little girl is one of the most delightful portraits Van Dyck ever

painted ; the face full of character and intelligence, yet perfectly childlike and simple. Observe how ingeniously the amber colour of the curtain and the crimson of the chair are repeated in the child's dress.



Portraits of Richardot and his Son, by Van Dyck.

- 150 *Portraits of Jean Grusset Richardot, President of the G.G. Privy Council of the Netherlands, and his son, by Anthony van Dyck, 1599-1641. Flemish School.*

A work of high artistic quality, and well worth examination.

- 151 *Portrait of the Duke of Richmond*, by Anthony G.G. van **Dyck**, 1599-1641. Flemish School.

He is represented at half-length, standing without a coat, and in breeches of crimson satin. His long fair hair falls in ringlets on his shoulders, and the small turn-down collar of his shirt is fastened with a diamond button. The elegant *négligé* of the Duke's costume and his delicate features give this portrait a somewhat effeminate look, contrasting curiously with the manly vigour and dark complexion of the person represented in No. 153. The yellow pear which the Duke holds in his left hand deftly repeats the colour of his hair and breaks the monotony of the white shirt.

- 152 *Portrait of Himself*, by Anthony van **Dyck**, 1599-1641. G.G. Flemish School.

Life-size, bust-length, three-quarter face turned to the left. He wears a green velvet doublet unbuttoned at the chest. Van Dyck's features as here represented indicate refinement and intellect; the forehead is broad and capacious, the chin small and delicate, the dark grey eyes full of expression. His hair falls negligently round his head, and the auburn moustaches and imperial give a characteristic piquancy to this vigorously painted and interesting portrait.

- 153 *Portrait of a Man*, by Anthony van **Dyck**, 1599-1641. G.G. Flemish School.

Life-size, half-length. The head, turned to the right, is uncovered, with chestnut hair and fair moustaches. He is dressed in black, and stands with his right hand on his hip, while his left rests on the hilt of his sword.

A magnificent portrait of a handsome man, with fine



Portrait of Van Dyck.

features and a frank honest expression. There is but little definite shadow on the face, a touch of grey or brown here and there; the rest is in broad light, and the form indicated by gradation of colour. The modelling of the right cheek is a most masterly piece of execution, painted in at once with a swift but certain brush, and

incapable of improvement by retouching. It is a pity that there is such a mass of black in the picture. The vitality of the flesh tints might have been preserved with a less violent contrast.

- 154 *Portrait of a Man*, by Anthony van **Dyck**, 1599-1641. G.G. Flemish School.

Life-size, half-length, the head uncovered, with long hair falling to the shoulders. He wears a black doublet with full sleeves, a cloak is thrown over his shoulder, and his left hand rests on his hip. A fine manly portrait, in which black, white, and grey make an admirable foil for the flesh tints. Observe the masterly painting of the hand, which hangs over the arm of the chair.

- 155 *Portrait of a Man*, by Anthony van **Dyck**, 1599-1641. G.G. Flemish School.

Life-size, half-length, three-quarter face turned to the right. He wears a satin doublet of *feuille-morte* colour, and a brown cloak. His head is uncovered, and the hair long. This is by no means one of the best examples of Van Dyck, but it is noticeable because the position of the left (foreshortened) arm is identical with that in Van Dyck's portrait of Charles I. (No. 142, Salon Carré). This foreshortening was evidently a little feat of dexterity on the part of the painter, and is justified by complete success.

162 *The Virgin and Child.* Jan van Eyck, 1390-1441. S.C.
Flemish School.



Madonna and Child, by Van Eyck.

In an open porch or vestibule arcaded on three sides and paved with marble of different colours arranged in compartments, the Virgin sits on the right hand, clad in

a long mantle of dull red, the border of which is embroidered with gold and enriched with precious stones. Her head is uncovered and bound with a fillet from which the hair falls in profusion round her shoulders. Her eyes are downcast and the lips firmly compressed. On her knees she holds the Infant Christ, who bears in His left hand a crystal globe surmounted by a gold cross decorated with gems, and raises His right hand in benediction towards the donor, a middle-aged man, who kneels opposite at a *prie-dieu*, dressed in a richly brocaded robe trimmed with fur. Through the open arches in the background is seen a garden gay with lilies, roses, and corn-flags, terminating in a battlemented terrace. Peacocks and other birds are in the garden, and a man leaning on his stick stands near another figure who stoops forward to look through one of the embrasures. Beyond the garden is a river spanned by a bridge and studded with islands. In the distance is a town, and a range of mountains completes the landscape.

Of this marvellous picture it is sufficient to say that for elaboration and almost microscopic finish of detail, there is nothing so remarkable in the Gallery. It is in excellent preservation, and one of the finest examples of Van Eyck in existence. To appreciate its full excellence it should be examined on a bright day, the ordinary light in the Salon Carré being hardly sufficient to reveal all its beauties. It is painted on panel and originally belonged to the Musée Napoléon.

- 171 *Madonna and Child*, by Gentile da **Fabriano**, 1370- S.S.M. 1450? Umbrian School.

The Virgin, sitting in the midst of a landscape, supports on her knees the Infant Christ, while St. Pandolfo Malatesta of Rimini kneeling before Him receives a benediction. In the foreground to the right is a stag. In the distance are seen fortified castles and mountains. A dark and sombre picture, with pale flesh tints, much stippled. The Virgin's figure is about one-third life-size. She wears a sage green mantle minutely powdered with gold. There is no beauty in her quaintly proportioned figure and rudely modelled features—a long nose, small prim mouth, and no visible eyebrows. The drapery is complex in fold and apparently studied from nature, but the distant hills are purely conventional in form.

The extreme rarity of this painter's works makes this example very interesting.

- 193 *Ladies of Malta visiting*, by Le Chevalier Antoine de S.F. **Favray**, 1706-1789. French School.

In the interior of a room a Maltese lady richly dressed is greeting another lady attired in a large black mantle. Behind her a negress offers fruit to a child. Farther back five other ladies are seen, also dressed in black. This picture has been much over-varnished, and in its present condition the surface of the canvas looks as if it had been coated with gelatine. Making due allowance

for this defect, the colour may be described as good, and the composition as simple and unaffected.

- 177 *St. Paul*, by Gaudenzio **Ferrari**, 1484-1550. Pied- G.G. montese School.

St. Paul is seated before a pulpit, his right hand resting on a book. In the background is represented the conversion of the saint, with a distant view of a town (Damascus?).

This picture, which bears the painter's signature, is the only example of his work in the Louvre.

The figure of St. Paul is life-size, the head eminently picturesque in treatment, with hair and beard of reddish hue. He seems to pause as he reads the sacred volume before him, and turns his eyes upward with an expression of thoughtful reverence. The brilliant hues of the drapery, in which we find green shot with blue, and a scarlet robe lined with russet brown, contrast somewhat crudely, and the distant landscape has a suspiciously fresh and renovated look, but the height at which the picture is hung makes it difficult to form a definite opinion on the question suggested by these peculiarities.

- 195 *Portraits of a Master and his Pupil*, by Claude le S.F. **Fèvre**, 1633-1675. French School.

The master, an aged ecclesiastic robed in black, stands near a table, looking down at the youth whom he is instructing. The latter, whose face is seen in profile,

bends forward to listen. He is also dressed in black, and wears a white collar, holding his hat in his hand. Both figures are seen to the knees.

This is a finely painted group, and a great contrast to the uninteresting portrait by Rigaud (479) which hangs beside it. The features both of the man and boy are full of expression and character, though how they can be illumined under the conditions of light suggested in the background is somewhat inexplicable.

- 196 *Portrait of a Man*, by Claude le **Fèvre**, 1633-1675. S.F. French School.

Bust-length; life-size. Three-quarter face turned to the left. He wears a black dress and a black skull cap.

This is a vigorously painted portrait, in which may perhaps be traced the influence of Flemish art. The modelling is careful and the chiaroscuro forcible.

- 182 *The Coronation of the Virgin*. Fra Giovanni da **Fiesole** (Fra Angelico), 1387-1455. Florentine School.

Christ seated on a throne crowns the Virgin Mary, who kneels before Him. Angels standing on the steps of the throne play on musical instruments. On either side are ranged numerous apostles and saints, including St. Dominic, St. Peter Martyr, St. Etienne. In the foreground to the left may be noticed St. Thomas Aquinas, St. Francis of Assisi and St. Nicholas kneeling. To the

right are St. Mary Magdalen, St. Catherine of Alexandria, St. Agnes, St. Clare, also on their knees.

On the predella are painted seven subjects from sacred and ecclesiastical history. This is a large and fine ex-



Coronation of the Virgin, by Fra Angelico.

ample of Angelico, containing numerous figures, of which those in the foreground are about two-thirds of life-size. In the head of our Lord the painter has realized a grace and dignity which later art has rarely attained. He has

also taken infinite pains to give variety and contrast to the heads in this crowded composition. Close-shaven monks alternate with bearded martyrs, and even the colour of their hair is carefully diversified, but owing to the absence of expression and the conventional modelling of features, this palpable effort to secure individuality has missed its aim. Many of the nimbuses have jewelled borders, and the colours used are pure and vivid, but the work is of course decorative rather than realistic in character. The draperies are textureless, and even the veining of marble on the steps to the throne is rudely painted.

This picture, which is executed on panel, was formerly in the Church of St. Dominic at Fiesole, where it was seen and admired by Vasari.

662 *The Martyrdom of St. John the Baptist.* Fra S.S.M. Giovanni da **Fiesole** (Fra Angelico), 1387-1455. Florentine School.

On the left, the saint, prostrate before the door of his prison, is struck by the executioner. On the right, Salome, clothed in a rose-coloured tunic, dances before Herod and four other persons seated at a feast.

This is a small and curious example of Angelico, very archaic in style, but interesting from the *quasi*-domestic character of the scene. The figures are only a few inches high, but it will be noticed that their features are carefully delineated, and that the heads in profile show the

iris quite in the corner of each eye. The action of Salome is at least graceful in motive, and the colour of her robe is tenderly expressed. The diapered pattern behind the seated figures seems to have been repainted.

This picture was presented to the Louvre in 1878.



The Virgin, Infant Christ, and St John, by Botticelli.

184 *The Virgin and Child, with St. John the Baptist.* S.S.M.
Sandro **Filipepi** (Botticelli), 1447-1510. Florentine School.

The Virgin Mary, whose face is seen in profile, is

seated in a garden, holding the Infant Jesus on her knees; on the left is the youthful St. John. In this charming group we recognize, not only the refined sentiment which is characteristic of Botticelli's work, but also—what is rarer—a keen sense of physical beauty. The Virgin's features are delicate in outline, and the transparent veil of white muslin which covers, without concealing, her golden hair, is very tastefully arranged, while the powdered aureole on her head forms an agreeable substitute for the usually solid nimbus. Note the careful modelling of the left hand resting on the Child, whose action is graceful and true to nature. One of the most delightful features in the composition is the hedgerow which forms the background of the group, and in which pink and pale roses alternate with sprays of delicate green leaves, set against a blue sky. Indeed the scheme of colour throughout is admirable. The figures are half-length, and nearly life-size. The picture is painted on panel, and formed part of the collection of Louis XVIII.

185 *Venus.* School of **Filipepi** (Botticelli).

S.S.M.

The goddess is lying on the ground in open air. Three amorini sport beside her. Background of mountains. This picture will remind English visitors of a very similar work attributed to Botticelli in the National Gallery. It is impossible to doubt that they were painted by the same hand.

- 196 *A Girl with Cupid*, by Jean Honoré **Fragonard**, 1732- L.C. 1806. French School.

A fanciful little sketch, in a very light key of colour. The unreal and fairy-like treatment of the subject presents some excuse for its want of delicacy.

Francia. (See **Raibolini.**)

Garofalo. (See **Tisi.**)



The Village Fête, by Claude Gellée.

- 221 *The Village Fête*, by **Gellee** (Claude Lorrain), 1600- S.F. 1682. French School.

On the left are several sportsmen, two men and a woman, on horseback. Beyond, a group of figures seated on a hillock. In the centre, peasants are dancing, while a group of shepherds look on. In the foreground are

rustic musicians performing. Cows, dogs, and goats appear to the extreme left, and in the distance is a river crossed by a stone bridge.

The effect of light depicted here is, as usual, very tender and attractive, but it is to be regretted that Claude's trees are so conventional in form and colour.

- 222** *A Seaport at Sunset.* **Gellée** (Claude Lorrain), 1600- S.F. 1682. French School.

On the left is the entrance to a palace, reached by a semicircular flight of steps. Beyond, a large and handsome building with angle turrets. On the right is a fortress.

The port is filled with ships and boats illumined by the setting sun. In the foreground, on a beach covered by bales of merchandise, casks, &c., is a group of figures, among whom two sailors are fighting, while a man, drawing his sword, comes to interfere. On the left are two women, and a man seated on a large packing case is playing the guitar.

At first sight the architecture on the left of the picture looks unnaturally pink, but after the eye has rested for a few moments on the yellow sunset, surrounded by pale orange light, the relations of colour seem correct and satisfactory. The figures are not so good as usual.

- 223** *The Landing of Cleopatra at Tarsus.* **Gellée** (Claude S.F. Lorrain), 1600-1682. French School.

On the right Cleopatra, accompanied by six female attendants, and escorted by Delius, an officer of Antony, proceeds to disembark before a palace, whose steps are washed by the sea. Antony, followed by his suite, advances to meet her. On the left are two richly



Landing of Cleopatra, by Claude Gellée.

decorated vessels at anchor. In the distance across the sea are a town and other buildings.

- 224 *David consecrated king by Samuel.* **Gellée** (Claude S.F. Lorrain), 1600-1682. French School.

To the left of the picture, Samuel, standing under the

peristyle of a Doric temple crowned with statues, consecrates the youthful king, while attendants prepare the sacrifice. In the foreground, under the shade of lofty trees, are seated three women, one of whom has an infant on her knees. A young man stands near them. In the distance is a river, crossed by a large bridge, with mountains beyond.

Very mellow and charming in colour. No landscape-painter of his time realized such truth and beauty in aerial perspective as Claude. In this example the distant view is tender in colour and very charming. The figures are inferior, and the shadows in the foreground are unduly forced.

- 225 *Ulysses returns Chryseis to her Father.* Gellée S.F. (Claude Lorrain), 1600-1682. French School.

The vessel is in port at some distance from the temple of Apollo. To the left, on a peristyle ascended by a large flight of steps, the priest Chryses receives his daughter from Ulysses in the presence of a vast crowd. Before the temple is a boat containing men and oxen intended for the sacrifice. In the foreground on the shore are sailors with bales, &c., and a negro who presents a casket to the travellers.

This is one of the largest and perhaps finest examples of Claude in the Louvre. It is to be regretted that he painted so many sunsets, and generally with the same effect. They are very beautiful, but one is apt to

weary of the same tricks of light and colour again and again repeated.

- 226 *View of a Sea Port.* Sunlight effect, veiled by fog. S.F. **Gellée** (Claude Lorrain), 1600-1682. French School.

In the middle distance to the right is a palace decorated with Ionic columns, and surmounted by a terrace on which statues are placed. In the centre of the picture are a ship and two boats. On the left fortifications, with mountains beyond. In the foreground two soldiers in classic armour, accompanied by a page, are about to embark in a boat. To the left are a woman seated, with a child in her arms, and other figures.

The composition of this picture is somewhat peculiar. The sun is half hidden by a round machicolated tower, on the left of which a steep conical mountain rises from a range of hills abruptly terminating.

The glow of yellow sunlight which just illumines the outline of figures in the foreground is very lovely, and characteristic of the painter.

- 232 *Entrance to a port, with sea view.* **Gellée** (Claude S.F. Lorrain), 1600-1682. French School.

In the foreground, to the right, a boat laden with merchandise is making for a port at the entrance to which a lighthouse is reared on a rock. Beyond the port is seen a large town with mountains in the distance.

This is a small and not very good specimen of Claude. The clouds are lumpy and unnatural in form, but the golden sunset and atmospheric effect with which the painter has imbued the scene redeem the work from minor faults.

- 205 *Portrait of Marie-Louise*, by François **Gérard**, 1770-1837. L.C. French School.

Bust-length, full-face, her chestnut hair ornamented with flowers. White dress showing the neck.

The conformation of this head, if accurately drawn, is very remarkable, and presents an oval far too long for its width. The size of the eyes is also abnormal. The flesh tints, with the exception of the lips, are well managed, and the dress is sketched with a fine sense of colour.

- 236 *Cupid and Psyche*, by François **Gérard**, 1770-1837. S.S.C. French School.

This picture is too well known to need description here. The painter has succeeded in investing it with a neo-classic grace which is both delicate and refined, a remarkable achievement considering the subject, the date, and nationality of the work. Both faces are very beautiful, that of the Psyche is a model of maiden purity and innocence, and the drapery is painted with extraordinary care and finish. But it must be confessed that the ideal

of beauty attained is sculpturesque rather than pictorial. The flesh tones are untrue to nature, and even the flowers at the feet of the group are artificial in colour. The picture, nevertheless, represents an interesting and



Cupid and Psyche, by Gérard.

remarkable phase of taste in French art, in which it is satisfactory to find no trace of the sensuality of the schools which preceded and which have unfortunately followed that of François Gérard.

- 238 *Victory and Renown*, } by François **Gerard**, 1770- S.S.C.
 239 *History and Poetry*, } 1837. French School.

These are two large oblong pictures, each containing two figures of colossal size, apparently engaged in flying away with a rolled up carpet. In style of composition and in treatment of drapery they suggest an imitation of Paul Veronese's decorative paintings.

- 240 *Portrait of M. Isabey*, miniature-painter, and his S.S.C.
 daughter at the age of five (afterwards Madame Cicéri),
 by François **Gérard**, 1770-1837. French School.

An interesting life-size portrait group, simple and unaffected in pose, and excellent in colour, notwithstanding the difficulties presented by modern dress. This is one of many examples which show what French painters of this date might have achieved if they had not been misled by the ambitious aims of the Grand School.

- 242 *The Raft of the "Medusa,"* by Jean Louis André S.S.C.
 Théodore **Géricault**, 1791-1824. French School.

The frigate "Medusa," with three other vessels, sailed from France on June 17th, 1816, having on board the governor of St. Louis (Senegal), and about 400 hands. On July 2nd she ran aground, and after vain attempts to get her afloat again, 145 of the crew and passengers were launched on a raft. Of these, who for twelve days were exposed to the miseries of famine, fifteen only were rescued in a dying state by the "Argus."

This is an enormous picture of an inexpressibly painful subject. It is impossible to judge of such a work by any recognized standard of artistic criticism. The colossal figures are grouped after a melodramatic fashion which is probably far removed from the realities of the



The Shipwreck of the "Medusa," by Géricault.

scene, and one can only regret that pictorial ability should have been wasted on the production of a work which can serve no purpose but that of satisfying a morbid taste for horrors.

243 *Mounted Officer of the Imperial Guard*, by J. L. A. S.S.C. T. Géricault, 1791-1824. French School.

It is said of this picture, which was exhibited at the

Paris Salon in 1812, that it was painted in twelve days, and produced a great sensation. After a lapse of more than two generations, this enthusiasm has substantially waned. The attitude of the warrior is no doubt heroic in motive, but to the ordinary observer it would appear that the gallant chasseur meditates an attack not so much on the enemy as on his horse's tail.

- 775 *Epsom Races in 1821*, by J. L. A. T. **Géricault**, 1791- S.S.C. 1824. French School.

It is pleasant to turn from examples of the grand style to this clever little picture. The horses are at full speed, their action admirably rendered. One may almost hear the thud of hoofs upon the turf. And the painting has this additional merit, that it is absolutely free from the vulgarities which ordinarily characterize a sporting scene on canvas.

- 778 *The Race-Course*, by J. L. A. T. **Géricault**, 1791- S.S.C. 1824. French School.

Another clever little sketch of racehorses, painted with excellent taste and skill.

- 202 *The Visit of the Virgin to St. Elizabeth*, by Domenico **Ghirlandajo**, 1449-94. Florentine School.

The Virgin stoops towards St. Elizabeth, who kneels before her, while Mary Cleophas and Mary Salome

stand near on either side. The group is finely designed and executed with great care, both in regard to the graceful action of the figures and arrangement of drapery, which is disposed in crisp, well-studied



The Visitation, by Ghirlandajo.

folds. But whatever may have been its original condition, the picture is now crude and unpleasant in colour. Bright lemon yellow shaded with orange contrasts harshly with the blues (both light and dark), while green and rose pink create a further discord. The background

is architectural, and through an open arch in the rear a town is seen in the distance.

The picture is painted on panel and bears the date 1491. It belonged to the Musée Napoléon.

In the Salle des Sept-Metres is a newly acquired S.S.M. picture attributed to **Ghirlandajo**.¹

The subject is interesting from its grotesque peculiarity. It represents an old man (bust-length, and rather larger than life), with grey hair, and a hideously deformed nose, dressed in a scarlet robe, caressing a child who wears a cap or fez of the same colour. The child has beautiful flaxen hair, which falls in curls round his head. Repulsive as the man's features are, they wear an expression of gentleness towards the boy, who looks up into his face with wonder. In the background is an open window through which a conventionally treated landscape is seen.

Giorgione. (See **Barbarelli**.)

192 *St. Francis of Assisi receiving the Stigmata*, by **Giotto** S.S.M. (di Bondone), 1276-1337. Florentine School.

The saint is kneeling at the foot of a mountain, while Christ, represented as a six-winged figure, flies towards him from above; the stigmata being conveyed by gold rays. The lower portion of the picture is divided into three compartments, representing respectively the Vision

¹ Unnumbered in 1881.

of Pope Innocent III., the same Pope sanctioning the Order of St. Francis, and St. Francis preaching to the birds.

It is instructive to compare this picture with the earlier one (153), and to note the transition from the purely monumental and decorative treatment adopted by Cimabue to a condition of art which is half-conventional, half-realistic in aim. Here, while the folds of St. Francis's robe are painted with a certain regard for natural effect, both in form and colour, the trees and mountains in the background belong to a strictly archaic type of representation. The use of chiaroscuro is so far recognized as to present a light and dark side to each figure, but cast shadows are not yet adopted. The perspective is tolerably correct, but the architecture is typified rather than represented.

The picture bears the following inscription: "OPUS . IOCTI . FLORENTINI." It was brought from the Church of St. Francis at Pisa.

Girodet. (See **Trioson**.)

Girolamo dai Libri. (See **Libri**.)

199 *The Triumph of St. Thomas Aquinas*, by Benozzo S.S.M. **Gozzoli**, 1420-1498. Florentine School.

This curious design is divided into three parts. The uppermost or celestial one is occupied by a representation of Christ in the act of benediction, attended by

St. Paul, Moses, and the four Evangelists. In the central compartment, where the figures are on a larger scale, St. Thomas Aquinas is seen seated before a golden glory between Aristotle and Plato, while Guillaume de St. Amour lies in an undignified attitude at his feet. In the lowest portion is represented Pope Alexander IV. presiding at an assembly of ecclesiastics. These figures are drawn with much spirit, and with an attention to individual character in the features which is very remarkable in a work so archaic in style. The heads diminish in correct perspective towards the distance, but there is no attempt to secure effect by shadow. Where crimson is used as a background the relief is crude and unpleasant, but this is avoided in the uppermost group, where the ground is blue.

This picture, which is painted on panel, was originally in the Cathedral at Pisa.

- 200 This large and interesting altar-piece is also attributed S.S.M. in the official catalogue to **Benozzo Gozzoli**, but is much more suggestive of Fra Angelico in design and colour. It represents the Virgin enthroned, with the Infant Jesus standing on her knees. On her right are St. John the Baptist, St. Francis of Assisi, and St. Laurent. On her left are St. Jerome, St. Comus, and St. Damian. . Background of orange trees and cypresses. The figures are nearly life-size, with features and expression of marked individuality, but little or no physical

beauty—all the heads having small weak chins. The drapery is excellent both in line and colour, but when gold diaper patterns are superposed, it is to be observed that they are drawn geometrically, without reference to the folds below. The fruit and flower-bearing shrubs which form the background are carefully studied, and add greatly to the interest of the picture, but it is remarkable that while treating forms of human and vegetable life with skill, the painter seems to have been utterly indifferent to realism in certain minor accessories. The veining of the marble step on which the Virgin rests her foot is rude and almost childish in execution. In the predella are represented incidents in the life of St. Jerome and other saints.

- 257 *Redemption of Prisoners at Algiers*, by François S.F. Marius **Granet**, 1775-1849. French School.

The smooth self-satisfied vulgarity of this painter's work may be cited as an instance of the utterly perverted taste which distinguished most French art of his time, and which is all the more to be regretted when one remembers what a large amount of natural talent was wasted on such productions as this.

- 206 *Head of a Young Girl*, by Jean-Baptiste **Greuze**, 1725-1805. French School.

A *blonde*, dressed in white. The face, seen in profile, shows either a natural defect or a curious error in draw-

ing of the eye. With this exception the head is charmingly modelled, and, like many of Greuze's unfinished studies, is very attractive in colour.

- 208 *Portrait of Gensonné*, by Jean-Baptiste **Greuze**, 1725- L.C. 1805. French School.

Bust-length, dressed in black, with a white waistcoat and cravat, and powdered hair.

- 209 *Portrait of Fabre d'Eglantine*, by J.-B. **Greuze**, 1725- L.C. 1805. French School.

Bust-length, dressed in black, with buff waistcoat and hideous cravat of the period: hair powdered.

These are two sketchy but refined and effective portraits, in some respects more agreeable than the painter's finished works.

- 263 *The Broken Jug*. Jean-Baptiste **Greuze**, 1725-1805. S.F. French School.

A well-known picture of a pretty girl in a pretty white frock, with an apron full of delicate carnations, which harmonize admirably with her dress. The flesh tints are over-prettified, as in most of Greuze's works, where we are accustomed to find pink and white complexions diversified with blue-grey shadows and warm reflected lights. The girl bears the "broken jug" with an air of perfect equanimity, and, so far as the title of the picture is concerned, it might as well have been a

sound one. She has bright blue eyes, auburn hair, and cherry-coloured lips. In this type of youthful portraiture Greuze is charming. What he could descend to in subject pictures may be judged from an examination of 261 and 262, which violate every principle of good taste.

- 266 *Two Studies of Young Girls' Heads*, by J.-B. Greuze, S.F.
 267 1725-1805. French School.

Both very pretty and tenderly painted, though not with quite so much finish as the painter usually bestows on his work. 267 has apparently been re-touched, the eyelashes, nostril, and mouth being accentuated with brown paint quite out of keeping with the rest of the picture.

- 275 *Napoleon visiting the Battlefield of Eylau* (February 9th, 1807) *before reviewing his Troops*, by the Baron Antoine Jean Gros, 1771-1835. French School.

An enormous picture, evidently designed in glorification of the first Napoleon, who occupies a conspicuous place in the centre of a crowded composition. The foreground is filled with the dead and dying, whose forms present a painful contrast to the elegant winter costume of the emperor and his staff. The figures are grouped with considerable skill, and the chromatic scheme of the painting is infinitely superior to many contemporary works.

- 276 *Francis I. and Charles V. visiting the tombs in the S.F. Church of St. Denis*, by Antoine Jean **Gros**, 1771-1835. French School.

A long upright picture, in which the figures are about half life-size. The costumes are treated with great skill. The heads vary considerably in merit, but the group is very well composed, and in point of colour the work is far superior to contemporary examples of the French School.

- 207 *View in Venice*, by Francesco **Guardi**, 1712-1793. G.G. Venetian School.

The Doge embarking at the Lido. Gondolas and boats decked with flags.

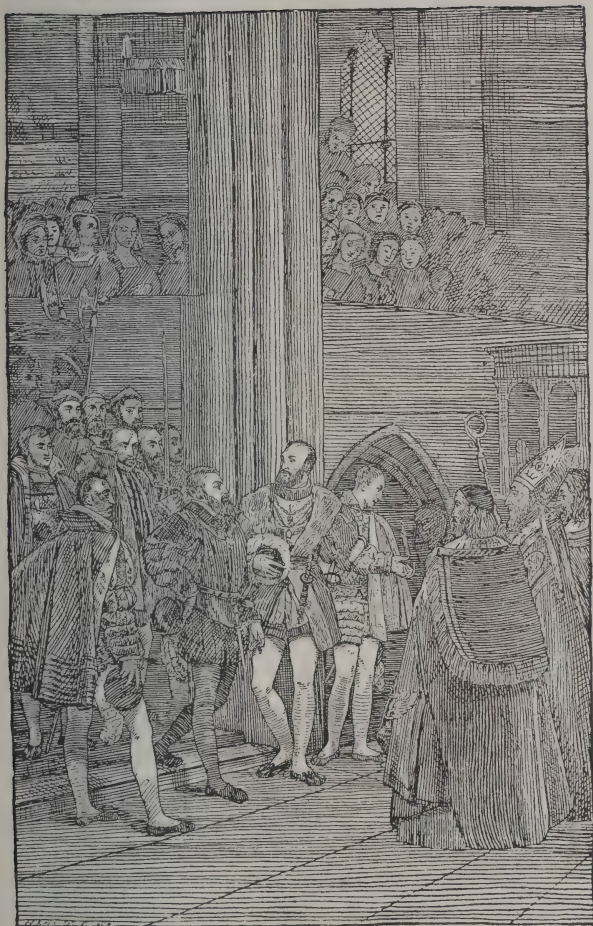
- 208 *The Church of the Salute, Venice*, by Francesco **Guardi**, 1712-1793. Venetian School.

The Doge, attended by a procession, enters the church to celebrate the termination of the plague in 1630. On the left gondolas, &c.

These are but indifferent examples of Guardi, and greatly inferior to Canale's work. The building in 208 is faulty in perspective.

- 211 *Procession of the Doge to the Church of San Zaccaria*, G.G. by Francesco **Guardi**, 1712-1793. Venetian School.

This is better in colour, but very careless in the



Francis I. and Charles V. visiting the tombs in St. Denis,
by Antoine Jean Gros.

rendering of architectural detail. The figures are vigorously sketched.

- 212 *Interior of the College Hall, Ducal Palace, Venice*, by G.G. Francesco **Guardi**, 1712-1793. Venetian School.

The Doge is seated at the end of the room, surrounded by senators. Before him are a crowd of figures, chiefly masked. This is a hasty sketch, but effective in tone and colour. The figures in black domino cloaks present a very curious appearance.

- 281 *Æneas relating to Dido the misfortunes of Troy*, by S.F. Pierre Narcisse **Guérin**, 1774-1833. French School.

A large picture, with figures which exceed the size of life. It is painted much in the style of David, but is inferior to his work. The very smoothness and finish of the execution becomes offensive in a painting which lacks all sense of colour.

Guido. (See **Reni.**)

- 65 *The Gipsy*, by Frans **Hals**, 1584-1666. Flemish L.C. School.

Bust-length, full-face, with brown hair falling over her shoulders; she wears a red bodice and white chemisette. A clever and effective life-size sketch, but coarsely painted and decidedly *canaille* in expression.

- 193 *Fruit and Dishes on a Table*, Jan Davidz de **Heem**, G.G. 1600?-1674. Dutch School.

Painted with great care and finish—form, colour, light, and shade all faithfully rendered—yet the group is too artificially composed to be interesting. No one in his senses ever put a heavy dish of choice fruit askew on top of a basket where it would slip off in a moment, or left lemons half-peeled in such a position. The carelessness is too careful.

- 197 *The Award of Archery Prizes*, by Bartholomeus van G.G. der **Helst**, 1613?-1670. Dutch School.

Four members of an Amsterdam archery club, dressed in black, are seated round a table covered with a richly woven fabric. Three of them hold prizes, while the fourth addresses his colleagues. In the middle distance is a woman bearing a silver mounted drinking-horn. In the distance are three of the competitors, with bows and arrows. In the left corner is a spaniel.

Admirable alike in taste and execution. The figures are about one-fourth life-size. They are most ingeniously and effectively grouped from a pictorial point of view, and yet the attitude of each is perfectly natural and unaffected. There is great character and individuality in all the heads, but that of the cavalier who, turning round in his chair, looks out from the picture, is the most remarkable for dignity and expression. Nothing could

be more perfect of its kind in composition and dexterity of workmanship.

- 198 *Portrait of a Man*, by Bartholomeus van der **Helst**, G.G. 1613?-1670. Dutch School.

Life-size, half-length, full face, head uncovered. He



The Archery Prize Award, by B. van der Helst.

wears a black doublet with open sleeves and a turn-down lace collar. His right hand rests on his chest, and his left by his side.

- 199 *Portrait of a Lady*, by Bartholomeus van der **Helst**, G.G. Companion picture to the above. Life-size, half-length. She is dressed in black with an under robe of yellow, and

carries a fan. In the background is an open window from which a landscape is seen.

These portraits are extremely interesting and well worth examination. They do not, indeed, reveal the qualities of colour and rare facility of execution which characterize Van Dyck's work, but they show great perception of individual character, are admirably modelled, and tasteful in pose.

- 200 *Tobias restoring his Father's eyesight*, by Jan van G.G.
Hemessen (16th century). Dutch School.

The subject of this painting is taken from the Apocrypha (Tobit xi. 11-13). On the left, Tobit sits with his hands crossed on his breast, supported by Anna, his wife, and Sara. Tobias, holding a dish in his left hand, touches his father's eye with the right. Behind him stands the angel Raphael, leaning on a staff.

This is a large picture, hung high. The figures are about life-size, and partially draped, the nude limbs being modelled with care. But the shadows are forced, and the colour violent, especially in the flesh tones, which are hot, and rendered more so by contrast with a bluish green background. Portions of the work seem to have been repainted.

- 203 *Church and Square in a Dutch Town*, }
204 *View of a Village on the banks of a Canal*, } by Jan van G.G.
der **Heyden**, 1637-1712. Dutch School.

Two pretty little examples of the artist: the archi-

texture very cleverly painted, with great care and finish. Note the faithful and accurate rendering of brickwork in 203. The effect aimed at in each case seems to be that of twilight. The figures in both are by Adriaan van der Velde.



View of a Village on the banks of a Canal, by Van der Heyden.

- 674 *The Water Mill*, by Meyndert **Hobbema**, 1638-1709. G.G. Dutch School.

In the foreground to the right are two large trees on the banks of a river. In the middle distance is a mill. Further off are seen another mill, and a cart drawn by a

white horse. The sunshine introduced in the middle distance is very effective, but the effect is obtained, as in most Dutch pictures of this class, by shrouding the foreground in impossible gloom. The trees and foliage are slovenly and untrue to nature.

- 206 *Portrait of Nicholas Kratzer*, astronomer to Henry G.G. VIII. of England, born at Munich about 1488, by Hans **Holbein**, 1498-1554. Flemish School.

An interesting example of the master. The portrait is life-size, and seen to the waist. The brow, broad and intellectual, is partly veiled by light brown hair. The features are admirably modelled (without cast shadow) in warm flesh tones, the long upper lip giving strong individuality to the expression. A black gown, open at the chest, discloses linen delicately embroidered with black thread in so minute a pattern, that the design can scarcely be distinguished without a magnifying glass. The rule, compasses, and scissors laid on the table, and the mathematical instruments hung on the wall behind, are all painted with elaborate care. On a slip of paper may be traced a Latin inscription, which includes the name of the sitter and the date, 1528.

- 207 *Portrait of William Wareham*, Archbishop of Canterbury in 1504, died in 1532, by Hans **Holbein**, 1498-1554. Flemish School.

A life-size, half-length portrait, with the head turned

to the left. The bishop wears a black cap and a surplice, beneath which is just seen the red border of an under garment. His hands rest on a cushion richly brocaded with gold. Near him is a book of devotion.



Portrait of Nicholas Kratzer, by Hans Holbein.

Behind, on the right, are a mitre, decorated with pearls, and two volumes. On the left is a pastoral staff, surmounted by a cross enriched with precious stones, and an escutcheon enamelled with the arms of the arch-

bishop. Their accessories are all painted with marvellous care, but the portrait itself is inferior to the previous one (206). In the upper part of the picture is the



Portrait of William Wareham, Archbishop of Canterbury,
by Holbein.

following inscription :—" ANNO : DM. MDXXVIJ ETATIS
SUE LXX."

208 *Portrait of Erasmus*, by Hans **Holbein**, 1498-1554. S.C.
German School.

A very interesting work. The head of Erasmus is seen in profile, as he sits at a table, writing, dressed in black. The figure is about half life-size, and seen to the elbows. The strongly-marked features are wonderfully



Portrait of Erasmus, by Holbein.

lifelike, and wear an expression full of character. This is achieved by careful modelling, without needless-obtrusion of detail or elaborate finish. The flesh tints are warm, and relieved by transparent shadows. In the

background is a curtain worked in a diaper pattern. The portrait is painted on panel, and belonged to the collection of Louis XIV.

209 *Portrait of an old Man*, by Hans **Holbein**, 1498- G.G. 1554. German School.

Bust-length, rather less than life-size. He wears a large black cap, and a brown cloak over a black doublet. In his hands is a small book bound in red velvet.

This portrait is remarkable for the wonderful delicacy of its execution and the extreme ugliness of the sitter. The expression is stern, with lips close set and turned down at the corners, the nose clumsy and bulbous. But the modelling of these features, and the manipulation of the flesh tones generally, invest the work with extraordinary interest. In criticism of ordinary portraits, one finds shadows described as cold or warm; here they are of no definable tint. That which at first sight appears grey, reveals on closer examination red or brown gleaming out of it, while the warmer half tones contain an admixture of pearl grey which it almost requires a microscope to detect. Solidity and relief, too, are secured without exaggeration of chiaroscuro. Even the high lights on the eyes fall short of pure white, and though the extreme contours of the face are sharply and accurately defined, there is nothing about them which can be called an outline in the strict sense of the word. The painting is a triumph of technical skill.

- 210 *Portrait of Sir Thomas More*, by Hans **Holbein**. G.G.
1498-1554. German School.

Bust-length, half life-size. He wears a black cap reaching to his ears, and a black over-garment trimmed with fur, beneath which is another with green sleeves. He holds in his right hand a gold cross attached to a gold chain hung round his neck, and in his left a folded paper.

This is an intensely interesting picture, not only as the portrait of a very remarkable man, but from the marvelous finish of the painting. Admirers of Sir Thomas More will be disappointed to find him such a plain and really disagreeable-looking old man. His small eyes, his knitted brow, his thick, coarse nose, and long retreating upper lip, are features which could present no attractions to an ordinary portrait-painter. Yet on these Holbein has bestowed an amount of attention and technical skill which is truly astounding, and leaves no doubt that the likeness is as faithful as the workmanship is faultless.

- 211 *Portrait of Anne of Cleves, wife of Henry VIII.*, by S.C.
Hans **Holbein**, 1498-1554. German School.

Bust-length, rather less than life-size. The queen wears a rich dress of red velvet, the bodice embroidered in gold and enriched with a finely designed border of gems and seed pearls. The headdress is also a very elaborate and beautiful specimen of work, but it entirely

conceals the hair, after the cruel fashion of the day. Anne's face is of an oval shape, with half-closed dreamy eyes and thin lips. Her hands are clasped in front. The painting is executed on vellum glued over canvas.

- 212 *Portrait of Sir Richard Southwell*, by Hans **Holbein**, G.G.
1498-1554. German School.

Somewhat smaller than life, and seen to the waist. The face is almost in profile, and turned to the right. The knight wears a black cap ornamented with a cameo set in gold, and a cloak of purple velvet over a coat with black satin sleeves. Dealing with ill-proportioned and singularly unattractive features, the artist has invested this portrait with wonderful vitality and interest. There is little or no shadow on the face, but every portion of it, down to the stubble of the beard, bears evidence of minute and careful finish, while the textures of silk and velvet in the dress are rendered with equal skill. Some interesting particulars respecting this picture, and Sir Richard himself, will be found in the official catalogue.

- 213 *Portrait of a Man*, by Hans **Holbein**, 1498-1554. G.G.
German School.

His head, seen in profile, and turned to the left, is covered with a black cap. He wears a gown lined with fur, and holds in his left hand a carnation and a rosary, to which an ornament shaped like a little skull is attached.

This is a very interesting portrait, about two-thirds life-size. The features are carefully modelled, but with little actual shading. The complexion is a rich brown, heightened by colour on the cheeks, and relieved by a background so dark that the outline of the black cap is



Portrait of Sir R. Southwell, by Holbein.

scarcely discernible. The painting of the hand is curiously inferior in execution. The picture was formerly ascribed to Garofalo. Its surface is unfortunately defaced by cracks.

Rhine, by Gerard **Honthorst**, 1592-1666? Dutch School.

Life-size, bust length. He wears a scarf round his neck and a red cloak, which, raised over the right shoulder, discloses a cuirass. His head is uncovered.

219 *Portrait of Robert (or Rupert) of Bavaria, Duke of G.G. Cumberland*, by Gerard **Honthorst**, 1592-1666? Dutch School.

Life-size, bust length, wearing a lace collar and cuirass.

Two charming portraits of young men, both eminently handsome.

Interior of a Dutch House. Pieter **de Hooch** (17th G.G. century). Dutch School.

In the tiled porch of an humble dwelling a woman seated before a tub placed on a table is chopping up vegetables. Near her is a little child with a toy. In the background is another woman crossing a court. The scene and subject of this picture are ordinary enough, but the fidelity and skill with which its conditions of light are indicated render it a work of high artistic excellence. Note the ingenious and eminently truthful distinction which the painter makes between the effect of the garden wall seen through the open doorway and then through the glazed window above.

- 224 *Interior of a Dutch House*, by Pieter de **Hooch**. G.G. (17th century.) Dutch School.

On the left, before a large marble mantelpiece, a lady is playing cards with a man, while another, holding a glass in his hand, is looking on. In the background a young girl is chatting with a cavalier, and a servant enters bearing a flask. The six persons thus represented are all more or less ugly, but the scene is nevertheless invested with a charm of light and colour which is eminently attractive. Perhaps no one ever painted daylight so cleverly as De Hooch at his best, and this is an admirable example of his skill. It may be regretted that the flame-coloured silk dress of the sitting lady is not less positive in colour, but the mellow evening glow which fills the room, the vitality and human interest of the figures, and last, though not least, the technical excellence shown in the rendering of details such as marble, stamped leather, &c., are beyond all praise. It is a perfect gem of Dutch art. The figures are about fourteen inches high.

- 237 *Fruit and Flowers*, } by Jan Van **Huysum**, 1682-1749. G.G.
238 *Flowers and Fruit*, } Dutch School.

The remarkable dexterity and minute finish which these works display command admiration rather than interest. It would be difficult to carry imitation further than in the painting of the fly on the grape in the centre of 238. But the general effect of the group

is artificial, and in point of colour, especially, falls very short of the excellence realized by some modern painters of still-life—William Hunt, for example.

L'Odalisque (?), by J. A. Dominique **Ingres**, 1780- S.F. 1867, does not appear in the catalogue.

It represents a female figure, nude, and seated on a bed, with her back turned to the spectator. Her hair is enveloped in a sort of turban of white cloth, striped with red; and a curtain hangs in the left corner of the picture. The torso and limbs of the woman are admirably modelled, and the tones of white in the bed linen are rendered with consummate skill. The picture is dated 1808, and may be noted as a marvel of technical ability in execution.

245 *The Pasturage.* Karel du **Jardin**, 1635-1678. Dutch G.G. School.

In front are sheep and lambs, a grazing cow, and poultry; on the left a calf lying down. Beyond are two horses. In the distance a shepherd sits caressing his dog. The cattle are well painted, and the landscape is truthful in effect of light, though false in colour. The composition of the picture in a scenic sense is very ingenious. Observe the clever contrast of the diagonal line formed by the cattle with the slope of the bank and trees.

246 *The Grove*, by Karel du **Jardin**, 1635-1678. Dutch G.G. School.

In the foreground cows, ewes, a lamb, and a donkey.

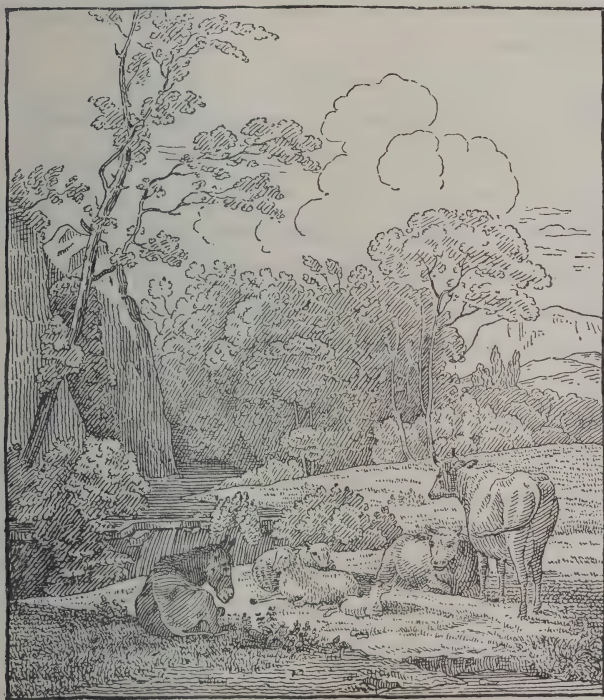


The Pasturage, by Karel du Jardin.

In the middle distance are rocks, a tree (nearly leafless), and a cascade. Hills in the distance.

Though on the whole not so good an example of Du

Jardin as 245, this landscape is remarkable for the truth and delicacy with which the cloud cumuli rising from the horizon are painted. In respect both of form



The Grove, by Karel du Jardin.

and colour one feels that they are carefully studied and entirely *right*. It is curious that a painter capable of so accurate an interpretation of nature should have been

content with a conventional rendering of grass and foliage.

- 249 *Landscape and Cattle.* Karel du **Jardin**, 1635-1678. G.G. Dutch School.

In the foreground on the left a cow and dog. In the middle of a stream flowing between wooded banks is a peasant leading a horse harnessed to a cart, in which a woman sits holding a child, while a younger peasant pushes the cart along. Behind is a man mounted on a mule. In front is another carrying a woman. In the stream are a donkey and three goats. Beyond is a bridge thrown over a waterfall, with mountains, &c., in the distance.

This is a larger, but on the whole, less interesting picture than 246. It is in fact too large for the subject. The cart and group of peasants, as well as the clouds overhead, are admirably painted, but the greater portion of the picture is occupied by rocks and trees steeped in such gloomy darkness that one can see little or nothing of them.

- 75 "*Repas mythologique*," by Jakob **Jordaens**, 1593-1678. L.C. Dutch School.

This curious title is given to a picture representing a group of old men, seated at a table, feasting. On the left stands a satyr, and on the right are three women, one

of whom is replenishing a cup. In the foreground are vessels of brass and copper.

This work may be described as an imitation of Rubens on a small scale. It is very coarse in design and execution.

97 *The Miraculous Draught of Fishes.* Jean Jouvenet, S.F.
1644-1717. French School.

In the foreground a man whose back is turned to the spectator fastens the rope of a boat to a stake on the shore, while women are emptying the nets of their contents. Our Lord, who stands further off surrounded by His disciples, raises His hands and eyes to heaven. There is masterly drawing in this composition, but it is marred by the unfortunately dramatic pose of the most important figure.

The same fault may be found with 290, where it seems to be made a point that every person represented in the group should display hands, which are obtrusively thrust forward in all directions. Jouvenet seems to have shared this and other errors of taste with some other French painters of his time.

98 *Melancholy,* by Jean Jacques Lagrenée, 1749-1821. S.F.
French School.

Personified by a young girl seated at a table, resting her head on her hand in meditation.

This figure is rather less than life-size. The girl has light brown hair, and wears a white dress, with dead leaf yellow drapery thrown over the knees. The background is gradated brown. This chromatic scheme of yellow, brown, and white, relieved by a *soupeçon* of crimson in the jewelled belt, which is laid diagonally across her



Melancholy, by Lagrenée.

chest, is admirably managed. The attitude is easy and natural, the flesh tints excellent in quality and relieved by shadows of appropriate depth. The edge of the lower eyelid is a trifle too much accentuated, but with this exception it would be difficult to find fault with a work which shines by comparison with contemporary examples of French art.

- 310 *Spring.* }
 311 *Summer.* } Nicolas **Lancret**, 1690-1743. French S. F.
 312 *Autumn.* } School.
 313 *Winter.* }

Four pictures representing the four seasons. 311 and 312 are examples of the sham idyllic and cockney picnic style of art. There is some merit in the landscape portions, but the figures are provokingly affected in pose. The action of the skaters in the winter scene (313) is far more natural.

- 221 *Portrait of the President of Laage*, by Nicolas de L.C. **Largillière**, 1656-1746. French School.

Life-size, three-quarter length. He wears a coat of greenish grey, brocaded with gold, and a cloak of *feuille morte* colour; on his head is a huge peruke powdered. This grandiose and dexterously painted picture bears the date, 1704. The costume, which is very imposing and magnificent, must have presented great advantages to the portrait-painter of that day. The features and expression of the sitter might be commonplace and uninteresting, but arrayed in such garments as these, everyone became (on canvas) a hero.

- 224 *Portraits of Largillière, his Wife, and Daughter*, by L.C. Nicolas de **Largillière**, 1656-1746. French School.

It would be difficult to find two more offensive specimens of the human race than the cockney sportsman in

a full-bottomed wig, and the lady in a flame-coloured silk dress, which figure in this remarkable picture. It is dexterous, no doubt, in execution; but the painter, in attempting to imitate the style of Rubens, has only succeeded in realizing his worst faults.

- 321 *Brutus condemning his Sons to death*, by Guillaume- S. F.
Guillon **Lethière**, 1760-1832. French School.

Brutus, with Collatinus, his colleague, on his right, appears on a platform overlooking the place of execution. Behind them sit the senators in double rows. In the centre of the scene two lictors raise the body of one of the sons already executed; the other, surrounded by friends who are anxious to save him, prepares to meet his fate.

This is a gigantic work, measuring perhaps 25 feet in length by 15 feet in height. It is grandly designed, though somewhat forced in effect, the light and shade being needlessly exaggerated. The heads are of an heroic type, and painted with expression and character.

The chromatic scheme of the picture has, moreover, considerable merit in parts, and, taken as a whole, it ranks, next to the works of Subleyras, among the best examples of the Grand School in the Salle Française.

- 322 *The Death of Virginia*, by Guillaume-Guillon **Lethière**, S. F.
1760-1832. French School.

An enormous picture, vulgar and melodramatic in the

action of the figures, and painted with forced shadows and unreal effect, but distinguished nevertheless by a certain sense of colour which is deficient in much work of this period and school.

- 98 *Madonna and Child*, by Girolamo dai **Libri**, 1474- G.G. 1556. Venetian School.

The Virgin, whose figure is seen at half-length, sits holding the Infant Jesus, who looks towards the youthful St. John. In the clouds are four cherubim. Behind the Virgin is a lemon-tree. The rich and harmonious colour of this picture constitutes its chief charm, to which the graceful background of foliage contributes in no small degree. The figures are about two-thirds the size of life, with indifferently modelled features, and flesh tones distinguished by a false and sickly kind of finish, a fault which is not characteristic of the painter's best work.

- 21 *The Virgin and Child*, by Fra Filippo **Lippi**, 1412?- S.S.M. 1469. Florentine School.

The Virgin, standing before a throne, holds in her arms the Infant Christ, before whom two saints kneel in adoration. Six angels, draped, and bearing lilies, stand around the Virgin. This is a large and important example of the master. The figures are nearly life-size and grandly conceived, though the design is marred by a curious distortion in the drawing of several heads, in-

cluding that of the Virgin. It is a low toned picture, with subdued colour throughout, and flesh tints grey to to a fault. The draperies are admirable in taste and execution, and it is remarkable that while their texture is rendered with dexterity, the material of the marble steps leading to the throne is but rudely indicated. Gold is largely introduced in the borders of robes and the angels' wings. In the nimbuses it is laid on in spots. The picture is painted on panel, and was formerly in the Church of Santo Spirito at Florence.

- 330 *Portrait of Maria Leczinska, Queen of France* S.F. [1703-1768], by Carl van **Loo**, 1705-1765. French School.

A state portrait. Life-size, full-length. The queen's white satin dress, brocaded with silver and gold, is certainly painted with great accuracy. So is a vulgarly designed French console table of the period, before which she stands. But the flesh tones of the portrait are grey and chalky, and the attitude of the figure is as stiff and constrained as one might expect in a lady encircled by such a tremendous hoop.

- 227 *St. Jerome in the Desert*, by Lorenzo **Lotto**, 1480?- G.G. 1554. Venetian School.

The saint, who is kneeling in the midst of a rocky landscape, strikes his breast. On the left are seen a friar

and the emblematical lion. Signed "Lotus, 1500." St. Jerome occupies no prominent place in this picture, which is a landscape rather than a figure subject. The geological structure of the rocks is very curious in detail, and bears evidence of having been partly studied from nature. The light and shade of the scene are well managed and truthful in effect.

- 228 *The Holy Family*, by Lorenzo **Lotto**, 1480?-1554. G.G. Venetian School.

The Infant Jesus, lying on a cloth spread on the ground between the Virgin and St. Elizabeth, extends His arms towards the child St. John. On the left is St. Joseph; on the right St. Joachim. Behind the Virgin are three draped angels. This work, if rightly attributed to Lotto, is but an indifferent example of his brush. The composition is overcrowded and the shadows are forced. The draperies are ill-studied, and the blues so violent in hue as to suggest the probability of modern restoration. The white drapery of the angels is in its way equally obtrusive and unpleasant.

- 229 *The Visitation*. S. **Luciani** (Sebastian del Piombo), S.C. 1485-1547. Venetian School.

The Virgin Mary stands resting her hand on the shoulder of St. Elizabeth. Behind her to the left are two women. On the right is Zacharias, with three

other persons. In the grouping of these figures, which are half-length and rather larger than life, the skilled and dexterous hand of the painter may be recognized. The draperies are large in fold, the flesh tones warm, and the shadows soft but forcible. The principal colours used are pale crimson, light green, pale blue, orange yellow, and brown. The impasto is solid, but the surface of the paint is much cracked in parts, and probably injured by injudicious varnishing. The landscape background, steeped in the glow of sunset, is very effective. An inscription on the picture shows that it was painted at Rome in 1521.

230 *The Holy Family*, by Bernardino **Luini** (living 1530). G.G. Milanese School.

The Infant Jesus, standing on a pedestal, passes His left arm round the neck of His mother. The Virgin, whose figure is seen at half-length, holds a book. Behind her, to the right, is St. Joseph. This picture naturally recalls certain characteristics of Lionardo da Vinci, but is free from the minor affectations which occasionally mar his work. The figures, which are seen to half-length, and are about half the size of life, show careful modelling throughout. The features of the Virgin are refined and beautiful. The head of St. Joseph is also admirably conceived, and the attitude of the Child is dignified and graceful in pose. The draperies are handled with equal skill, and indicate a delicate sense of colour.

- 231 *The Infant Jesus sleeping*, by Bernardino **Luini** (living 1530). Milanese School. G.G.

The Virgin, whose figure is seen at half-length, has auburn hair, and wears a thin veil round her shoulders. She holds in her arms the sleeping Infant. On the left, an angel spreads a cloth before her. In the background are two other angels.

A comparison of this picture with others of the same class, by Raphael, in the Louvre will best indicate the qualities which constitute its excellence. It is almost like passing from the prose to the poetry of art. Luini's work is to the full as correct in drawing, but in the modelling of features, in the vitality of flesh tones, in the disposition of shadows, and in gradation of local colour, it realizes a grace which Raphael's later and more academical designs seldom reach. The Virgin here is not merely a beautiful and dignified woman, but simplicity, resignation, motherly love, and refinement, may all be traced in her expression. The attitude of the Child is very graceful and suggestive of gentle sleep. The figures are life-size.

This is a charming example of Luini, and one of the most attractive pictures in the gallery.

- 232 *Salome receiving the head of St. John the Baptist*. S.C. Bernardino **Luini** (living 1530). Milanese School.

Very refined and beautiful in colour, of which the prevailing tone is bronze green, with a very dark back-

ground. Salome, with light auburn hair falling down over her ears, turns away from the charger, over which the Saint's head is held by the hand of a person unseen; but the dimpled corners of her mouth, and the side-long glance of the eyes, convey an expression of anything but



Salome receiving the head of St. John the Baptist, by B. Luini.

grief or horror. The texture of the muslin over her breast and arms is deftly rendered; but some portions of the drapery are less careful in execution. The figure is

half-length, and rather less than life-size. The picture is painted on panel.

- 33 *Vulcan's Forge*, by Bernardino **Luini** (living 1530). G.G. Milanese School.

On the left, Vulcan forges a wing for the God of Love, whom Venus bears in her arms. By her side stands Mars. This work, executed in fresco, and transferred to canvas, is a late and unsatisfactory example of Luini. The flesh tones are hot, and the shadows forced. The best figure is that of Mars, who stands at the entrance to the cave, with his back to the light.

- 36 *The Nativity*, by Bernardino **Luini** (living 1530). S.D. Milanese School.

The Virgin and St. Joseph kneel before the Infant Christ, who lies on the ground in a stable, attended by two angels, while two other angels are seen above in adoration. In the distance, shepherds receive the Divine message.

The execution of this fresco is less highly finished than that of 237 and 238. The colours used are characteristic of the master, viz., salmon red, orange, and brown (each in two shades), cobalt, pale green, grey, and violet. The shadows are "hatched," and the drapery free and flowing. The painting has apparently not escaped retouching, but it has been restored with a careful hand. The figures are somewhat less than life-size.

- 237 *The Adoration of the Magi*, by Bernardino **Luini** S.D.
(living 1530). Milanese School. Painted in fresco.



The Nativity, by B. Luini.

The Virgin, seated on the right, at the entrance to the stable, holds the Infant Jesus on her knees. Behind her

stands St. Joseph. On the left are the three kings, whose retinues are seen in the distance.

In this finely designed and graceful composition we



Adoration of the Magi, by B. Luini.

find, with some variations in depth, the same scheme of colours as in 236; here, too, the shading of the drapery is expressed by hatched lines. The flesh tones are

naturalistic, and the hands of the figures small and delicately modelled. The distant landscape is slight and sketchy in treatment.

- 239 *The Annunciation* (School of Bernardino **Luini**). S.D.

The Virgin and the angel who bears the Divine message stand opposite each other; between them is a vase with lilies. The juxtaposition of blue and green, which may be noticed in three of Luini's frescoes, is harmonious and dexterously managed. But here the combination is marred by the brown pink of the Virgin's dress, which throws the scheme of colour into discord.

- 663 *Head of a Young Girl*, by Bernardino **Luini** (living G.G. 1530). Milanese School.

This is a charming little fragment from a fresco painting. The features are very beautiful, and the fair hair falling on each side of the head is surmounted by a diadem formed of crimson stuff enriched with ornament. The forefinger of the figure placed on her lips would seem to justify the impression that she is intended to personify Silence. The fresco came from Milan, and was acquired for the Louvre in 1878.

- 332 *Portrait of Jean-Germain Drouais, drawing*, by S.F. Catherine **Lusurier** (died 1781). French School.

A pretty little picture, reminding one of Greuze in

its luminous flesh tints and smooth quality of execution.

- 77 *Portrait of Jean Carondelet.* Jan van **Mabuse**, 1470?- G.G. 1532. Flemish School.

Life-size; bust-length, dressed in a cloak trimmed with fur; the head uncovered, the hands clasped in prayer. This is a carefully executed portrait, but chalky in its flesh tones—a fault which greatly detracts from its vitality. The hands, though unnaturally white and bloodless, are modelled with a subtle attention to form which Holbein himself could not have surpassed. On the frame are inscribed these words: “REPRESENTACION . DE . MESSIRE . JEHAN . CARONDELET . HAVLT . DOYEN . DE . BESANÇON . EN . SON . AGE . 48 . A.” and below, “FAIT L’AN 1517.”

- 78 *The Virgin and Child.* Jan van **Mabuse**. 1470?- G.G. 1532. Flemish School.

The frame of this picture bears the following inscription: “MEDIATRIX . NOSTRA . QVE . ES . POST . DEVM . SPES . SOLA . TVO . FILIO . ME . REPRESENTA.”

But for this legend it would be difficult to recognize the sacred character of the subject. The eyes of the female head are out of drawing, and the Child is painfully ugly. The chief merit of the picture lies in the treatment of the drapery, which is carefully studied; the figures are rather less than life-size. The panel formed

part of a diptych, of which 277 was the other compartment.

- 78 *Saying Grace*, by Nikolaas **Maës**, 1632-1693. Dutch L.C. School.

An old woman is seated with clasped hands at a table. On her knees she holds a porringer. In the background are a spinning-wheel, a cupboard, and a portrait on the wall. A good specimen of the painter, though less highly finished than some of his works. The effect of light on the figure is well rendered, though it can hardly justify the inky gloom of the background.

- 243 *The Virgin and Child*, by Bastiano **Mainardi**. Died S.S. 1515? Florentine School.

The Infant Jesus seated on the knees of His mother is blessing the youthful St. John. On the right are three angels bearing lilies. Landscape background, with the distant view of a town.

Whatever deficiencies in technical skill of execution this picture may reveal, there can be no doubt that its composition is graceful in motive. The features of the Virgin are very beautiful; those of the children inferior in form and expression. It is remarkable that although the hair of the principal head is detailed with great minuteness, the eyebrows are scarcely indicated, and the eyelashes omitted altogether. The prevailing flesh tint is a

monochrome of light brown slightly relieved by carnation on the cheeks. The vivid colours of the draperies are saved from crudity by judicious gradation and arrangement, the crimson of the Virgin's robe being pleasantly varied by high lights and separated from contact with her greenish blue mantle by a black lining powdered with gold. The figures are half-length and nearly life-size. The picture is painted on panel.

- 246 *The Baptism of our Lord*, by Giannicola di Paolo S.S.M.
Manni. Died 1544. Umbrian School.

Kneeling angels and other figures are introduced.

- 247 *The Assumption of the Virgin*, by Giannicola di Paolo S.S.M.
Manni. Died 1544. Umbrian School.

The apostles surround the tomb of the Virgin in the midst of a mountainous landscape. Above, the Madonna is seen rising to heaven.

- 248 *The Adoration of the Magi*, by Giannicola di Paolo S.S.M.
Manni. Died 1544. Umbrian School.

On the left the Virgin and Child adored by the kings. On the right a group of knights.

Three small and horizontal pictures, interesting and excellent in design, but coarse and inferior in execution. The action of the figures is strongly suggestive of Perugino's manner.

- 249 *The Holy Family*, by Giannicola di Paolo **Manni**, S.S.M. died 1544. Umbrian School.

A more important example of the master. The Virgin is seated on a throne, surrounded by a landscape, and holds on her knees the Infant Christ. Two saints kneel and two stand near the throne. At the back of the Virgin is a canopy supported by angels.

That this picture recalls some characteristics of Raphael's early manner is explained by the fact that Manni was a pupil of Perugino. The formal *motif* of the composition is a survival of the old Umbrian School, but the gradation of tone, naturalistic drapery, and cast shadows, belong to a later style. The colours are rich and fine in quality, but are not always happily apposed. Gold and paint are commingled in the representation of the throne, on the base of which are inscribed the words, "AVE MARIA GRACIE PLENA." The figures are nearly life-size. The shadows are soft and warm, but forcible. One of the saints (St. Joseph?) wears on his shoulders a sort of pallium, barred with coloured stripes, like a modern Roman scarf. The distant landscape, with tenderly painted hills and slender trees relieved against the sky, is very beautiful.

- 250 *Calvary*, by Andrea **Mantegna**, 1431-1506. Venetian S.S.M. School.

In the centre of the picture our Lord is represented on the cross between the two thieves. On the left are

St. John and a group of holy women. On the right are soldiers playing with dice, and two horsemen. In the foreground is seen the upper part of an armed figure holding a lance.

The dry and archaic handling of this picture will hardly commend it to the ordinary amateur, but students



Calvary, by Mantegna.

of art will find much to admire in its careful execution and intense realism. The slightly domical stone platform in which the crosses have been raised, and in which holes have been previously sunk for a similar purpose, is a marvel of pictorial finish, and some of the dresses are detailed with equal care. The grief depicted on St.

John's features takes a physical form which at first sight approaches the grotesque, and to the modern eye the figures of the soldiers appear attenuated to the verge of caricature, but a little attention will soon show that these defects arise from no want of reverence for the subject. Indeed, there are portions of the composition which are as distinctly pathetic in sentiment, as they are true to nature in effect. The Virgin supported by her companions, the mounted soldier looking up at the thief, and the finely painted head of the guard in the foreground, all bear evidence of the artist's effort in this direction. The figures are conscientiously modelled, but there is an absence of cast shadows throughout the picture. In the distance is seen the view of a mediæval fortified town which stands for Jerusalem, and to which a winding road leads behind a range of rocks, conventional in form and colour.

- 251 *Our Lady of Victory*, by Andrea Mantegna, 1431- S.S.M. 1506. Venetian School.

The quaint and fantastic character of this picture lends it a higher interest than would be inspired by its technical merit alone. In an artificially constructed bower, overgrown with foliage and decorated with coral, the Virgin, seated on a throne, holds the Infant Christ upright on her knees. At her feet kneels F. de Gonzaga, Marquis of Mantua. Behind him are St. Michael and St. Andrew. On the right is St. Elizabeth. The

youthful Baptist with two other saints complete the group. Notwithstanding a certain harshness of model-



Vierge de la Victoire, by Mantegna.

ling, great character and expression are given to all the heads. The draperies are carefully studied, and it will be noted that the Virgin's robe consists of a material

which bears a close resemblance to modern "watered" silk. The figures vary considerably in size, the largest being somewhat less than life. This picture was formerly in the Church of Santa Maria della Vittoria at Mantua.

252 *Parnassus*, by Andrea **Mantegna**, 1431-1506. Vene- S.S.M
tian School.



Parnassus, by Mantegna.

On the summit of a rock forming a natural arch, and surmounted by a group of orange trees, Mars and Venus are seen standing. Below, the Muses are dancing to the sound of Apollo's lyre. On the right is Mercury leaning on Pegasus. In the middle distance is seen Vulcan at the entrance of his forge. Background of mountains.

A curious and interesting composition, designed in the spirit of the Early Renaissance. The dancing figures (about sixteen inches high) are very graceful in action, and the motion of their drapery is rendered with great skill, but the heads are too large, and the features lack vitality. Pegasus is a most extraordinary looking animal, with an abnormal mane, and decorated with coloured beads. The style of the work is noteworthy, as marking a transition from an early archaic school of art to a more naturalistic treatment. The sickly greenish tone which dominates here is probably due to modern varnish. This picture, as well as the following (253), once decorated the private apartment of Isabella d'Este Gonzagas, Marchioness of Mantua, and afterwards passed into the possession of Richelieu.

253 *Wisdom victorious over the Vices*, by Andrea **Man-** S.S.M.
tegna, 1431-1506. Venetian School.

At the edge of a pool surrounded by orange trees and laurels trimmed *en arcade*, Minerva, armed with a lance and shield, and preceded by two female attendants, drives before her the Vices personified by deformed figures. Above, Strength, Justice, and Temperance appear in the air.

This quaint pictorial allegory includes many repulsive incidents. The foliage forming the arbour in which the scene takes place is as gloomy in colour as it is artificial in form. A melancholy hue pervades the picture,

and the varied lifelike action of the figures (about eighteen inches high) is marred by false and leathery flesh tones. Minerva's floating drapery is rendered with great delicacy and finish. Among the motley crowd which flies before her, Ease and Sloth are personated by a stout man denuded and without arms and a woman in a tattered garment. The celestial group is admirably designed, and the vegetation growing on the surface of the pool is detailed with extraordinary care.

- 260 *Christ on the road to Cavalry.* Simone **Martini** S.C. (Memmi), 1285?-1344. Sienese School.

Our Lord bearing His cross, clad in a long crimson robe, and surrounded by soldiers, is followed by the holy women and a crowd of persons issuing from the gates of Jerusalem. This is a curious and interesting specimen of early Sienese art. The figures, which are very numerous, are about four inches high. Their features are rudely modelled, and the draperies are rendered in positive colour, without any attempt at shading. A representation of mediæval buildings occupies the background.

- 279 *A Banker and his Wife.* Quentin **Matsys**, 1460?-1530? Flemish School. G.G.

Subjects of this class seem to have been much affected by Quentin Matsys and his pupils. In the present example the figures are about two-thirds life-size. A man seated behind a table or counter is weighing money, while

his companion turns over the leaves of a black-letter volume. A small round mirror on the table reflects the head of another person (not seen in the picture) reading near a mullioned window filled with stained glass which lying partly open, discloses buildings beyond.

The whole of this is painted with the most extraordinary care and with due regard for the distortions of the convex mirror. A glass goblet decorated with gilt metal work on the left corner of the table, the open volume with its illuminated illustrations, as well as other objects on the shelves behind the figures, are all elaborately delineated. The flesh tints are warm, with transparent shadows.

80 *The Descent from the Cross*, attributed to Quentin G.G. **Matsys**, 1460?-1530? Flemish School.

In the centre of the picture, Nicodemus, standing on a ladder, is removing the body of our Lord, whose left arm is supported by an attendant above. Below, and variously assisting in the sacred duty, are Joseph of Arimathea, St. Mary Magdalen, and the holy women. On the left, the Virgin sinks fainting into the arms of St. John.

This large and crowded composition indicates a transition from the early archaic style of painting to a more naturalistic treatment, and unites some characteristics of both. Cast shadows seem out of place in a picture with a gold background and decorative adjuncts. Of religious sentiment, in the modern sense of the word, there is little

or nothing. The heaviness of death is, indeed, pathetically suggested in the principal figure (the Virgin herself looks like a corpse), but the unflinching realism of the work, and the painter's grotesque adhesion to contemporary costume, deprives the picture of anything but antiquarian interest, nor in the nineteenth century can one expect to realize a deeper feeling than curiosity at the sight of a Magdalen elaborately *coiffée* and wearing green gloves!

It may be added that the draperies generally, though elaborate in fold, are ill-arranged—neither true to nature nor well conventionalized. This picture, which was once attributed to Lucas Van Leyden, is supposed to have formed the central compartment of a triptych of which the wings are lost.

679 *Salvator Mundi*, by Quentin **Matsys**, 1460 ?-1530? G.G. Flemish School.

The life-size figure of the Saviour, seen to the waist, is clad in a blue tunic and rose-coloured mantle, fastened on the chest with a beautifully designed golden morse, enriched with pearls and rubies. The hair is light brown, parted in the centre, and meeting in a point on the forehead. The eyes are grey, and peculiar in shape; the flesh tints pale with delicate shadows; the expression gentle, but somewhat deficient in dignity. Our Lord raises His right hand in the act of benediction. In His left He holds a crystal orb surmounted by a cross of the same material richly overlaid with gold filagree orna-

ment. In the upper half of the orb is seen the reflection of a window; in the lower half a landscape.

Painted on panel with a gold background.



Salvator Mundi, by Q. Matsys.

- 288 *St. John the Baptist*, } two wings of a triptych by Hans S.C.
289 *St. Mary Magdalen*, } **Memling**, 1470-1484. Flemish
School.

These figures are about twelve inches high. St. John, wearing a garment of camel's hair, stands in the midst of a landscape, while in the distance are represented various incidents in the life of the saint, including the Baptism of our Lord.

Mary Magdalen, robed in scarlet, with a violet-coloured mantle, bears a vase in her hand. In the background we see depicted the Raising of Lazarus, Mary at the feet of Jesus, and Christ at the house of Simon the leper. It is the extraordinarily minute finish of these subjects, and the delicate beauty of the landscape by which they are surrounded, which invest this work with its chief interest. The "noli me tangere" group does not occupy a square inch of space, but it is instinct with devotional feeling. The heads of the principal figures, though painted with consummate care, are less remarkable. Both panels bear on their reverse sides the seal of the King of the Netherlands.

699 *The Resurrection, and Ascension:* } a Triptych. School G.G.
The Martyrdom of St. Sebastian, } of **Memling**. End
 of the 15th century.

In the central compartment the figure of our Lord is seen rising from the sepulchre. The armour of the sleeping soldiers is carefully detailed, and the winged angel who removes the lid of the tomb is very graceful.

On the left compartment is seen an attenuated figure of St. Sebastian bound to a tree, while archers take aim at a distance.

On the right compartment is represented the Ascension. In this scene the feet of the Saviour emerging from clouds alone are visible. The figures are about

fourteen inches high. The draperies are conventional in fold but carefully studied, and cast shadows are rare.

Memmi. (See **Martini.**)

- 292 *Market-place, Amsterdam*, by Gabriel **Metsu**, 1615- G.G. 1658. Dutch School.

In the foreground to the left an old woman is wrangling with a man seated on a barrow full of vegetables. Behind her is a peasant carrying a wicker basket. In the centre, a housewife and a youth, dressed in scarlet, are conversing. In the middle distance are other figures. A large tree on the left occupies the upper part of the picture. In the distance are a canal and houses.

The whole of the background is left dark in order to give effect to the principal figures, which are about twelve inches high, and painted with great spirit, but beyond this the picture has little merit.

- 293 *An Officer and a Lady*, by Gabriel **Metsu**, 1615-1658. S.C. Dutch School.

The lady is seated at a table holding a glass. By her side stands an officer offering her refreshments. Behind him is a page bearing a salver. In the background is a large curtain. On the right a lofty chimney-piece with marble columns. The figures are on a small scale, about twelve inches high. The man's features are full of character and very refined in expression. The flesh tints

are warm in tone and carefully rendered, while the lady's white satin dress and other details exhibit great delicacy in finish. The dark background secures relief to the



An Officer entertaining a young Lady, by Metsu.

figures at a sacrifice, not unusual in Dutch *genre* pictures, of truth in chiaroscuro, but against this must be set a faithful adherence to nature in other directions. The

little pet spaniel with his tail between his legs, eyeing the stranger, is an excellent bit of animal painting.

- 294 *The Music Lesson*, by Gabriel **Metsu**, 1615-1658. G.G. Dutch School.

A lady dressed in white satin with a red bodice is seated at a harpsichord, playing. Behind her chair stands a young man, holding his hat in one hand and pointing out the score with another. On the left is a window with a red curtain raised. In the background a large mantelpiece with marble columns.

A very tasteful work, both in composition and colour. The effect of twilight in a dark room, where the white satin dress may be supposed to concentrate the few rays of light which enter the apartment, is very truthful and skilfully rendered.

- 304 *Entry of Louis XIV. and the Queen, Marie Theresa, into Arras*, August, 1667, by Anton-Franz van der **Meulen**, 1634-1690. Flemish School.

In the foreground, to the left, in the midst of a cavalcade of baggage waggons, &c., a man is arranging the contents of a trunk. On the right, soldiers are playing cards near a tent: horsemen and a town in the distance.

This picture is noticeable chiefly on account of its size (about nine feet by seven) and subject, rather than for any great artistic merit in the work. It gives a good idea of what State travelling must have been in the

seventeenth century. The foreground and middle distance are crowded with figures. The light and shade are cleverly handled, but the landscape is flat and uninteresting.

- 308 *Passage of the Rhine*, 12th June, 1672, by Anton- G.G
Franz van der **Meulen**, 1634-1690. Flemish School.



Passage of the Rhine, 12th June, 1672, by Van der Meulen.

Louis XIV., mounted on a piebald horse, and surrounded by princes and generals, gives orders to an officer on foot. In the distance are seen cavalry crossing a river under cover of artillery. This is a cleverly-composed little battle-piece of that conventional order in which everything is kept subordinate to the hero. Why

do heroes on a battlefield always point in one direction and look in another?

- 322 *Portrait of a Man*, by Frans van **Mieris**, 1635-1681. G.G. Dutch School.

A half-length figure, wrapped in a cloak of red velvet, the right arm resting on a balustrade. He holds an ivory-handled cane in his hand. On the right is seen the head of a harrier, and behind a negro child; buildings, &c., in the distance. This picture has all the high finish, but lacks the mellow colour of Dou's work. The nature of the subject precludes the dark background so often found in Dutch cabinet pictures, and relief is here obtained by force of painting on the figure itself.

- 327 *The Game Poulterer*, by W. van **Mieris**, 1662-1747. G.G. Dutch School.

Looking out from an arched window, a young man holds up a fowl by its claws, while a woman standing beside him seems to barter for it. A hare, partridge, and other game are exposed for sale. The plinth below the sill of the window is decorated with bas-relief sculpture representing children playing with a dog, &c. Subjects of this class seem to have found great favour with Dutch painters of the period, and are peculiarly adapted to the conditions of light and shade, on which they chiefly relied for effect. Here, as in many works of the same kind, the figures are brought into prominent

relief by a dark background, without involving any sacrifice of truth in chiaroscuro.

- 328 *The Cook*, by William van **Mieris**, 1662-1747. Dutch G.G. School.

A woman raises the curtain of a window in order to hang up a fowl outside on a nail, from which two partridges are already suspended. By her side is a youth holding a dish of meat. A carpet, vegetables, &c., are displayed at the window. The plinth below (as in 327), is enriched by a bas-relief.

The delicate finish and almost microscopic elaboration of detail in this picture are truly marvellous, but in point of colour it is far less faithful to nature; the vegetables and leaves of the plant in the vase outside the window are drawn with conscientious care, but the green is metallic and unpleasant.

- 357 *Neptune offering his Riches to France*, by Pierre S.F. **Mignard**, 1610-1695. French School.

Neptune, standing in a chariot drawn by two marine horses, is surrounded by tritons and mermaids. He holds a trident in one hand, and with the other seems to hail two winged figures personifying Victory. Above, an *amorino* soars bearing a lily. In the background are seen a seaport with buildings, &c., and vessels on the sea. This picture is very much in the style of Verrio's decorative paintings, where frisky gods and goddesses in

every variety of attitude disport themselves under impossible conditions of light. Pierre Mignard's portrait (360) hangs not far off, and one would hardly suppose that such a serious-looking gentleman as is there represented in a yellow dressing-gown and periwig could have invented such a frolicsome design.

- 267 *St. John the Baptist preaching*, by Pier Francesco G.G. **Mola**, 1612?-1668. Bolognese School.

The Baptist is seated holding his cross, and with the "Agnus Dei" at his feet. He shows to the crowd surrounding him the Saviour, who approaches from a distance. Fine in colour and general effect of light and shade, if we except a certain exaggeration in the latter. The figures are about one-third life-size, and though coarsely painted, show here and there considerable dexterity in the management of flesh tones. The landscape is inferior.

- 270 *Ecce Homo*, by Bartolommeo **Montagna**. Died 1523. S.S.M. Venetian School.

This is a half-length figure of Christ about two-thirds life-size, undraped, the head crowned with thorns and the hands bound. The features and limbs are conscientiously modelled, but the flesh tones are somewhat unreal in effect, and are rendered more so by the character and quality of the shading. The gloomy background wants transparency and has possibly suffered from re-

painting. The expression of the face is one of sadness and dignity, but hardly of resignation. On a cartellino are inscribed the words: "BARTHOLOMEUS MÔTAGNA FECIT."

- 664 *Three Children performing on Musical Instruments*, S.S.M. by Bartolommeo **Montagna**. Died 1523. Venetian School.

One of the children seated before a marble pedestal accompanies with a timbrel two others who are playing the flute. The figures are about one-third life-size. Their action is naturalistic and cleverly varied, and the drawing fairly good, excepting the features of the central child: the colour refined and mellow: the draperies scant but well arranged.

This is a panel picture, presented in 1878.

- 539 *The Immaculate Conception*. Bartolomé Estaban S.C. **Murillo**, 1616-1682. Spanish School.

The Virgin Mary appears in the clouds, her feet rest on the crescent, and her hands are crossed over her breast. She is surrounded by a multitude of angels and cherubim. This picture, which was formerly in the gallery of Maréchal Soult, was purchased for the enormous sum of £24,600. Partly from this fact, and partly because it represents a phase of art at once commonplace and pseudo-sentimental in character, it found great favour

with the Parisian public, and was for some years after its acquisition in 1852 the most popular picture in the Louvre. To an educated taste it will, however, appear utterly devoid of religious feeling, objectionable in colour, and deficient in the higher qualities of pictorial skill. The dark blue scarf arranged in impossible folds contrasts crudely with the glare of yellow light behind the Virgin, whose attitude and expression are affected, while the pink and white flesh tints of the celestial host may be noted as further evidence of the artificial and stagey nature of the work.

540 *The Birth of the Virgin*, by Bartolomé Esteban G.G. Murillo, 1616-1682. Spanish School.

In the centre of the picture, the newly-born Infant is supported by two women. Behind are two angels in adoration. The composition includes several other figures, of which the most prominent and the best painted is that of a female servant, who, with her back turned to the spectator, kneels near a copper pan. The whole scene is very dramatic in treatment. The attitude of the angels is absurdly affected. One of the cherubs shrinks back frightened at a dog, which seems a strangely human act of weakness; another holds up a piece of baby linen, with a provokingly fantastic air. Some curious errors of perspective may be noted in the design, as, for instance, the size of the bed, and its occupant, St. Anna—only a few feet from the plane of

sight—and a door on the right, out of which certainly no figure in the foreground could pass. The scheme of colour belongs to the “pretty” school which at once attracts and deceives an uneducated eye. This picture, in Marshal Soult’s collection, was acquired by Napoleon III. in 1858.

- 543 *The Holy Family*, by B. E. **Murillo**, 1616-1682. S.C. Spanish School.

A life-size group. The Virgin Mary, seated, holds the Infant Jesus on her knees. He receives a cross, which the child St. John presents to Him. On the right kneels St. Elizabeth. Above are represented God the Father, the Holy Spirit, and a glory of angels.

The treatment of this picture is eminently commonplace, and therefore unpleasant. It indicates a prettified modern school of taste. The Virgin’s traditionally crimson robe has degenerated into a milliner’s pink. St. Elizabeth, whose features and headgear are those of a peasant woman, and the orange-tinted silk drapery which she bears on her left arm, has obviously no *raison d’être*, but the painter’s taste, such as it is, in colour. The animal in the centre of the foreground is not the Agnus Dei of sacred allegory, but a lamb, and nothing more; while the introduction of the heavenly group, though excusable in early and unsophisticated forms of religious art, becomes offensive in a composition of so confessedly terrestrial a character.

- 544 *The Agony in the Garden*, by **Murillo**, 1616-1682. G.G. Spanish School.

An angel, bearing a cross, presents the chalice to our Lord. In the distance are the apostles sleeping, and soldiers.

- 545 *Christ bound to the Column*, by **Murillo**, 1616-1682. G.G. Spanish School.

Our Lord turns towards St. Peter, who kneels before Him on the left.

These two small and—for Murillo—carefully finished works are executed on marble, with a dark background. They formed part of the collection of Louis XVI., and were bought at the sale of Comte Vaudreuil's pictures.

- 546 *The Miracle of San Diego* (called the Angels' Kitchen), G.G. by **Murillo**, 1616-1682. Spanish School.

The saint, rapt into mid-air, and surrounded by a supernatural light, is in an attitude of devotion. Before him are two angels, of whom one holds a pitcher. On the right, several other celestial personages prepare food for the fraternity, to the astonishment of the monastic *chef* in the background. To the right, a friar shows into the hall two men, dressed in the costume of the seventeenth century. The position of the saint, taking the surrounding circumstances into consideration, is extremely absurd, and the figures who enter the room regard him with a mingled expression of surprise and contempt.

This is a pretentious, but exceedingly foolish picture,

remarkable for little beyond the dexterity with which the pots and pans are painted.

- 547 *The Beggar Boy*, by **Murillo**, 1616-1682. Spanish School. G.G.
A dirty little urchin, covered with rags, seated on the



The Beggar Boy, by Murillo.

ground under a wall. On the left are a pitcher and a basket of fruit. This is the picture to which Mr. Ruskin referred so contemptuously as an evidence of the painter's love of dirt and unsavoury subjects. The criticism was severe but well deserved.

The boy sits in a flood of yellow light which enters from a window on the left, but no sunbeam ever illumined a more unseemly and degraded object.

- 227 *Peasants at Meal-Time*, by le **Nain**. 17th century. L.C. French School.

In the centre of the picture a man, seated, holds a glass of wine in his left hand. Behind him are two children, one of whom is playing on the violin. On the right is another man, seated with a child. Several other figures are introduced. They are described as peasants in the catalogue, but look more like beggars in the picture, which is far from a pleasant one. The best head is that of the woman, in a red bodice and white cap, to the left of the group.

- 374 *The Manger*, by the brothers le **Nain**. 17th century. S.F. French School.

The Virgin, kneeling, covers with a veil the Infant Jesus, who lies on straw in a manger, while St. Joseph stands by, leaning on a staff. In the centre, St. Elizabeth in adoration. On the left a shepherd, whose form is seen in profile. Behind him are other figures, and above four angels. A long upright picture, recalling in its treatment of light and shade something of the manner of Ribera. It is rather grey and cold in tone, but displays far more power in execution than usually characterizes French art of this date.

- 375 *A Blacksmith in his Forge*, by the brothers le **Nain**. S.F.
17th century. French School.

In the centre of the picture a blacksmith stands hold-



A Farrier in his Forge, by Le Nain.

ing an iron bar which he is about to heat in the fire. The lower half of his figure is concealed by a large anvil. Behind him, to the right, are a woman and boy also standing. To the left, two other boys, one of

whom is pulling the bellows-cord. In the foreground, to the right, is a man, seated, with a wicker bottle in one hand and a glass in the other.

This is an unambitious but carefully painted picture, excellent in drawing and colour, and intensely truthful in effect. The glare of light from the forge is admirably rendered, without exaggeration, and the quiet, unaffected treatment of the whole subject is remarkable, considering the artificial taste by which French painters of this period were too generally inspired.

378 *Procession in the Interior of a Church*, attributed to S.F. **le Nain.** 17th century. French School.

A small but very interesting picture, infinitely superior to the examples by which it is surrounded, and evidently the work of a painter (whether le Nain or not) who had felt the influence of Venetian and perhaps too of Flemish art. The scheme of colour is excellent; the crimson and gold, brown and white, of the ecclesiastical vestments combining in various shades with the utmost harmony of effect. The figures are about fourteen inches high, cleverly grouped—the heads being especially noticeable for the character and vitality expressed.

806 *The Denial of St. Peter*, attributed to one of the S.F. brothers **le Nain.** 17th century. French School.

Very different in style from 378. It is highly finished, with a smooth impasto. The effect is that of candle-

light, and the shadows are warm and forcible. The picture partakes somewhat too much of late and modern mannerism to be ascribed with certainty to Le Nain.

- 230 *Portrait of Mdlle. de Lambesc*, and the young Count de L.C. Brionne, by Jean-Marc **Nattier**, 1685-1766. French School.

Mdlle. de Lambesc, seated beneath a figure of Minerva, fastens the cuirass of her young brother, who stands before her holding a flag.

This group has some technical merit. The colour and draperies are well managed, and, making due allowance for the artificial taste of the day, the picture is well composed.

- 354 *Banks of a Canal in Holland.* Aart **van Neer**, G.G. 1613?-1683? Dutch School.

On the right are three cows, two of which are lying on a strip of ground which divides the stream. In the foreground is a man leaning on a wooden paling, while another is seen in a boat beyond. In the distance is a church tower.

The calm mellow effect of evening light which pervades this picture is such as Turner himself might have approved. The trees and cottages on the left bank of the canal have evidently been studied from nature, but the artist has been less successful with his cows, which are wooden-looking and *painty*.

- 273 *The Annunciation*, by **Neri di Bicci**, 1419-1486. S.S.M. Florentine School.

The Holy Virgin is kneeling under a portico on the right hand. Opposite her is the angel bearing a lily. Above is represented God the Father. This is a curious and archaic-looking picture. The angel, who has brown wings, is draped in scarlet. The Virgin wears a crimson dress diapered in gold, and a peacock blue mantle lined with white. It may be noted that it would have been impossible for her to stand upright under the portico in which she is kneeling. The figures are life-size, and the nimbus bear inscriptions.

- 358 *The Singing Lesson*, by Gaspar **Netscher**, 1639-1684. G.G. Dutch School.

A young woman dressed in white satin, seated at a table on a terrace, holds a music-score in her hand. Behind her chair stands a female companion, listening. On the other side of the table is the music-master, who, holding a lute in one hand, beats time with the other. In the background is a niche containing a classic group, on the left, behind a balustrade, trees are seen.

White satin is a beautiful thing in its way, but in this picture, as well as in the companion one (359), it is the dominant feature to which truth of effect and indeed all else is sacrificed. Here through the open door one catches a glimpse of light which would seem to be that of the moon behind a tree. But the moon does not

shine on the white satin, nor is there any other source of light, whether natural or artificial, by which it could be illumined.



The Lesson in Singing, by Netscher.

- 359 *The Lesson on the Violoncello*, by Gaspar **Netscher**. G.G. 1639-1684. Dutch School.

In the centre a lady, dressed in white satin, seated before a table covered with a cloth of rich pattern, is

playing on the instrument, while her master, holding a piece of music in his hand, bends over her. To the right of the group, behind the lady's chair, stands a boy



The Lesson on the Violoncello, by Netscher.

with a violin. In the background is a mirror hung on the wall.

This is the companion picture to 358, from which it varies but little in *technique* or style of composition.

- 363 *Vestibule of a Palace*, by Isaac van **Nickelle**. 17th G.G. century. Dutch School.

On each side of the hall a portico of four marble columns supports a gallery surrounded by a balustrade and enclosed by arcading. Through the furthest portico are seen two gardens separated by a double staircase and a wall decorated with statues. In the distance are a river and mountains. Several figures are introduced in the foreground. This is an admirable painting of architecture, reminding one, in its delicacy and finish, of Alma-Tadema's work. The veins and texture of the marble, the elaborate details of carving, &c., are rendered with consummate skill and taste. The light is most effectively managed, and the shadows are remarkable for their transparent quality.

- 369 *The Family of Ostade*, by Adrian van **Ostade**, 1610-1685. Dutch School.

On the left is the artist sitting by the side of his wife, and holding her hand. Behind him stands his eldest son. On the right are his five daughters. In the distance are two figures, supposed to be Isaac van Ostade and his wife.

A singularly ugly group. The children have the expression of old women, and wear an unpleasant smile on their features. Ostade himself is a commonplace-looking person. Most of the figures (about ten inches high) are dressed in black with white collars. They look like a

family in humble circumstances posed for a domestic photograph.

- 89 *The Pig-Sty*, by Isaac van **Ostade**, 1617?-1654? Dutch L.C. School.

Painted almost in monochrome. It will remind English visitors of Morland.

- ? 377 *The Halt*, by Isaac van **Ostade**, 1617? - 1654. G.G. Dutch School.

Of all his contemporaries, this painter seems the most artificial in style. The cottage in this scene looks as if painted in from the sketch of an amateur, with the vine or ivy (one cannot say which it is) added from memory.. The painting of the white horse alone deserves notice for its excellence.

- 386 *Blanche, a Pointer belonging to Louis XV.*, by J. P. **Oudry**, 1686-1755. French School.

A good example of animal portraiture, but with no pictorial merit beyond, the landscape background being of the conventional order, such as one finds in sporting prints. No doubt the dog was a royal favourite.

- 274 *The Message to the Shepherds*, by Jacopo **Palma** G.G. (Palma Vecchio), 1480-1528. Venetian School.

Before a ruined building the Madonna seated supports the Infant Christ, while a shepherd kneels before Him.

St. Joseph sits near the Virgin. On the left is the Donor kneeling. On the right is a landscape in which the shepherds are seen gazing at three angels who appear from above. The chief merit of this work lies in its scheme of colour, which is thoroughly Venetian. The heads of the Virgin and angels are painted with a true sense of beauty, and that of the kneeling shepherd is interesting and lifelike, but St. Joseph is a very ordinary-looking person, and his orange russet cloak is too obviously introduced for the sake of chromatic effect. Portions of the picture, as, for instance, the Child's right hand, show haste or carelessness in execution, but the distant landscape, on which the morning dawns, is admirably handled.

- 275 *The Dead Christ*, by Marco **Palmezzano**, 1456- S.S.M. 1538? Umbrian School.

The body of our Lord is seen at half-length, in a sitting posture, supported by two angels. What little colour this work possesses is confined to the drapery and landscape. The figures are carefully modelled, but the painting is dry and hard in execution.

The picture is signed "MARCUS PALMESIANUS."

- 283 *Interior of St. Peter's in Rome*, by Giovanni Paolo **G.G. Panini**, 1695-1768. Lombard School.

The Cardinal de Polignac, surrounded by a numerous suite, visits the Basilica. This picture is very dexterously

painted, and in the delineation of architectural details, as well as in its transparent and effective shadows, reminds one of David Roberts. Lines are lost in a breadth of chiaroscuro, and the colour of the whole is excellent. The scene owes much of its interest to the introduction of figures, which are judiciously grouped, full of life, and notwithstanding their scale, of individual character. Panini rarely painted a more effective interior.

- 284 *Concert given in Rome on the 26th of November, 1729, G.G. on the birth of the Dauphin, son of Louis XV., by G. P. Panini, 1695-1768. Lombard School.*

The Cardinal de Polignac, ambassador of France, is seated on the right of the Concert Hall, which he had constructed in the Embassy Palace. The cardinals are in the first row before the music gallery. Numerous spectators occupy the boxes and pit. This picture was no doubt executed for the glorification of the French king, who probably gave the painter a commission for the work. It is a pity that so much ability should have been wasted on such a subject. The result is profoundly uninteresting. Note the illustrious visitors who appear enshrined behind sham clouds in the music gallery!

Perugino. (See **Vanucci.**)

- 290 *The Madonna and Child, by Bernardino Pinturicchio, S.S.M. 1454-1513. Umbrian School.*

The Virgin gracefully seated between St. Gregory and another saint holds a book on which the Infant Jesus is writing. The figures are about half-length and one-third life-size. The Madonna is clad in a rich crimson robe tied under the bosom with gold cords, and a mantle of dark peacock blue lined with green. The features are refined in motive, the eyes downcast with unfringed lids, the flesh tints pale, but delicately heightened on the cheeks, the hands broad across the palm, but with tapering figures.

St. Gregory wears a tiara, cope and morse. His head, as well as that of the other saint (Joseph?), is remarkable for character and expression, but perhaps the chief charm of this picture lies in its arrangement of colour, which, harmonious and beautiful in itself, finds an excellent foil in the gold background.

416 *The Finding of the infant Moses.* Nicolas **Poussin**, S.F.
1594-1665. French School.

Thermutis, daughter of the king of Egypt, standing on the bank of a river between two female attendants, points to the infant lying in a basket, which a woman stoops to receive from a man who has rescued it. On the left behind Thermutis, is the figure of an old man, personifying the Nile. In the distance is seen a pyramid, with the view of a large town and mountains beyond.

In this scene the figures are well grouped, the action varied, and the draperies well managed. But the

picture is marred by glaring faults of colour, and notably by the introduction of that detestable quality of blue which Poussin so largely used. The landscape background is good of its kind, but, as in many of this artist's works, its relation to the figures introduced is utterly unreal.

- 421 *The Philistines stricken with the Plague.* Nicolas S.F. **Poussin**, 1594-1665. French School.

A ghastly subject treated in a ghastly manner. It is remarkable that while the general effect of Poussin's pictures is so gloomy, the quality of colour in his flesh tones should be uniformly hot. It is as though the red limbs were struggling through cold glazings to the surface.

- 422 *The Judgment of Solomon*, by Nicolas **Poussin**, 1594- S.F. 1665. French School.

In the centre of the picture, Solomon, seated on a high throne, gives his decision with outstretched hands. In the foreground are the two mothers, kneeling, one full of terror at the sentence which a soldier is about to execute, the other, bearing the dead body of her child, screams out her approval. At the side of the latter are several figures, whose attitudes denote surprise and horror. The design of this work, as might be expected from the master, is of a strictly academical kind. In

point of colour it is extremely objectionable. Observe the crude use of ungradated scarlet and blue.

- 424 *The Holy Family*, by Nicolas **Poussin**, 1594-1665. S.F. French School.

On the right the Virgin sits holding on her lap the Infant Jesus, who is caressing the youthful St. John, presented by St. Elizabeth on her knees. Behind them stands St. Joseph with clasped hands. Landscape background, with mountains in the distance.

This is unlike Poussin's usual colour, and is probably imitated from some late Italian master.

- 426 *The Blind Men of Jericho*. Nicolas **Poussin**, 1594-1665. French School.

Our Lord, leaving Jericho with the apostles Peter, James, and John, touches the eyes of one of the blind men who kneel before Him. Behind Christ a man bends forward to see the miracle. To the left are two women, one holding a child in her arms, and the other seated before the entrance to a house. In the background are seen buildings with mountains beyond. The landscape portion of this picture is far better than the figures, and would be very good but for the unfortunate shape of a rock which rises in the centre of the distance.

- 429 *The Assumption of the Virgin*. Nicolas **Poussin**, S.F. 1594-1665. French School.

The Virgin, with extended arms and eyes turned

heavenwards, is borne into the air by four angels. Below is a landscape, with a town seen on the horizon.



The Holy Family, by N. Poussin.

This small and carefully finished picture bears some resemblance to the compositions of Domenichino.

- 433 *The Ecstasy of St. Paul.* Nicolas **Poussin**, 1594- S.F. 1665. French School.

It is obvious that the composition of this picture was suggested by a study of Domenichino. The design is clever in drawing and chiaroscuro, but theatrical and bad in taste,—a monstrous entanglement of legs and arms and a vulgar notion of celestial bliss.

- 440 *A Bacchanalian Scene*, by Nicolas **Poussin**, 1594- S.F. 1665. French School.

On the left, near a group of trees, a satyr holds an unhappy infant, while another makes it drink the juice of the grape. Behind this group is a bacchante, leaning on a thyrsus; beyond are two children embracing. In the foreground is the rude figure of another bacchante, sleeping, with a child on her breast, while another plays with a goat. In the distance are two fauns at the foot of a tree. Mountainous background.

This is cleverly grouped, and was once, perhaps, tolerable in colour, but it is now enshrouded in gloom and dirt. There is no expression of texture in Poussin's work. It is all distinctly "painty." Note the high light on the right ear of the seated satyr, put in with a dab of vermilion.

- 442 *Echo and Narcissus.* Nicolas **Poussin**, 1594-1665. S.F. French School.

In the foreground Narcissus lies dead upon the

ground, on the bank of a stream : the flowers which bear his name spring up near his head. At a little distance on the right, Love stands holding a lighted torch, and on the left the nymph Echo reclines on a rock.

One of the best examples of Poussin in the room. The figure of Narcissus is finely drawn and modelled, and the composition of the picture is excellent. But it is marred, as usual, by glaring defects of colour. Note the absurdly pink flesh tints of the Cupid.

- 444 *The Concert.* Nicolas **Poussin**, 1594-1665. French S.F. School.

A sketch of *amorini* with musical instruments. It is broadly painted, and far superior in colour to Poussin's usual work.

- 449 *Summer, or Ruth and Boaz.* Nicolas **Poussin**, 1594- S.F. 1665. French School.

In a large valley, covered with corn-fields and bounded by hills, women are occupied in harvest work. On the right, a man seated on a sheaf is playing on the bagpipes. On the left, under the shadow of a tree, are two women filling jars. In the centre of the foreground Ruth kneels before Boaz, who gives directions to an attendant that she may be allowed to glean.

This is a much better example of Poussin than most in the room. The tree on the left of the foreground is

carefully studied, and the distant landscape is well composed. The picture is low in tone, but the colour on the whole is satisfactory.

- 451 *Winter, or the Deluge.* Nicolas **Poussin**, 1594-1665. S.F. French School.



The Deluge, by N. Poussin.

The blackest of all the black Poussins in the room ; monstrous as an ideal representation of the Deluge, and untrue to nature in every respect.

- 453 *Diogenes discarding his porringer,* by Nicolas **Poussin**, S.C. 1594-1665. French School.

The cynic is seen leaning on his staff and watching a

young man who stoops to drink water with the hollow of his hand. The representation of this fable is a mere incident in a large and uninteresting landscape, cleverly composed in the academical sense of the word, and realizing a certain quality of atmospheric grace, but for the most part artificial in effect and conventional in treatment. The tree and brushwood in the left of the foreground look as if they had been invented in the studio. Numerous figures are introduced in the middle distance. This picture was painted at Rome in 1648 for M. Lumagne, a Genoese banker, and subsequently passed into the collection of Louis XIV.

- 455 *Shipping of Cattle at Honfleur*, by Jean Baptiste le Prince, 1733-1781. French School. S.F.

A commonplace subject, treated with great spirit; the figures are full of life and action. The colour of the picture is somewhat cold in tone, and the scene would have gained in picturesque interest if the painter had dwelt with a little more emphasis on the age and weather stains of the old houses which form his background. It is nevertheless a cleverly-handled work, and refreshing—as any peep of nature must be in this room of academical proprieties.

- 457 *The Crucifixion*, by Pierre Prud'hon, 1758-1823. French School. S.F.

On the right the figure of our Lord is seen on the

cross, before which Mary Magdalen is kneeling. On the left the Virgin sinks fainting in the arms of a companion.

The large size of this picture, and the prominent position which it occupies on the walls, make it difficult to pass over without mention ; but a glance will suffice to show that it unites in its design and execution almost every element of bad taste. When so-called religious art reached this level it would have been far better to abandon it entirely. The sacred character of the subject can only enhance one's regret at so lamentable a failure.

In this composition the heads of the figures in the foreground make a diagonal line right across the canvas. This is, no doubt, intentional, but the effect is very unpleasant. The flesh tones are far removed from nature, and but for the fact that this is the last work executed by the painter, it possesses little artistic interest.

458 *The Assumption of the Virgin*, by Pierre **Prud'hon**, S.S.C.
1758-1823. French School.

The Madonna, clad in a white robe with a gold belt, and enveloped in a large blue mantle, appears in the air with extended arms, supported by five angels. In the background are the heavenly host.

This picture looks like an imitation of Raphael's designs and Murillo's colour, combined with a strong infusion of French sentiment. It is undeniably clever in

composition and arrangement of chiaroscuro. Blue with green reflected lights, orange, purple, and white, with a gradated background in which these hues are faintly



The Assumption of the Virgin, by P. Prud'hon.

repeated, constitute a chromatic scheme which the Parisian *bourgeoisie* highly appreciate, and with copyists this is one of the most popular pictures in the gallery.

- 462 *Portrait of Himself*, by Pierre **Puget**, the Sculptor, S.F. 1622-1694. French School. Bust-length, life-size.

A coarsely painted but vigorous study. He is represented in a flowered dressing-gown, lined with green silk.

- 306 *The Nativity*. Francesco **Raibolini** (Francia), 1450- S.C. 1517. Bolognese School.

The Infant Jesus, lying in the foreground, is adored by the Virgin Mary, St. Joseph, and two angels. Background of mountains. This is a small but characteristic example of Francia. The features of the kneeling Virgin are very beautiful, and full of devotional expression. The other figures have been probably retouched in parts. The picture formed part of the collection of Napoleon III.

- 307 *The Crucifixion*, by Francesco **Raibolini** (Francia), S.S.M. 1450-1517. Bolognese School.

Job is stretched at the foot of the cross, the Virgin and St. John stand on either side. Background of mountains. This is a large, but not very satisfactory example of Francia. The best figure in the group, which is life-size, is that of Job, nearly nude, and painted with great skill. St. John's open and contorted mouth conveys a violent and unnatural expression of grief. The Virgin is draped as a nun, in a robe of blue black. One of the most remarkable features in this work is the absence of

ability which it displays in the treatment of landscape. The clouds are conventional, and the mountains almost barbaric in form. The picture, which has evidently suffered from time and retouching, is disfigured by blisters and worm holes, which a recent coat of varnish does not conceal. It is signed "FRANCIA AURIFABER," and was originally in the Church of San Giobbe at Bologna.

Raphael. (See **Santi.**)

- 465 *The Descent from the Cross.* Jean Baptiste **Regnault.** S. F. 1754-1829. French School.

The body of our Lord lies on the ground in a shroud. The Virgin, supported by the Magdalen, extends her arms and raises her eyes to heaven. On the right is an old woman with clasped hands, and behind her stands St. John. Further off are the holy women at the foot of the cross, and Joseph of Arimathea with Nicodemus.

This is a large picture, distinguished by its smooth finish and careful drawing, but unsatisfactory in colour. The flesh tints are leathery, and the draperies, though accurately shaded, are singularly devoid of texture.

- 96 *The Bath,* by **Rembrandt** van Ryn, 1607-1669. Dutch L.C. School.

A very ugly and offensive picture, in which the principal object is the ill-proportioned figure of a naked woman, distinguished by flesh tones whose colour sug-

gests the need of a bath rather than the fact that it has been taken. The position of the old servant wiping the woman's feet is not very intelligible, and the drawing of the bather's legs is distinctly defective. The light and shade of the picture, though obviously untrue to natural effect, are managed with the painter's usual dexterity.

- 98 *Portrait of a Man*, by **Rembrandt** van Ryn, 1608- L.C. 1669. Dutch School.

Half-length, full-face, dressed in dark brown, with a black cap; long brown hair. He holds a staff in his left hand. This is a coarsely painted work, with no special characteristics to distinguish it from many by the same master.

- 405 *The Good Samaritan*, by **Rembrandt** van Ryn, 1608- G.G. 1669. Dutch School.

Two men are assisting into an inn the wounded traveller, while a stableman holds his horse. On the right the Samaritan stands on the steps of a staircase with his purse in his hand, and commends the sufferer to the care of the landlady, who stands at the door. Above, three figures are looking out from a window. With the exception of a hideous turban on the head of the Samaritan, there is nothing to suggest the nature or *locale* of the story represented. All the rest of the scene belongs to that low order of rustic life from which

Dutch painters so often drew inspiration. Even here Rembrandt does not shrink from indicating elements of squalor and slovenliness. One of the peasants who is helping to carry the wounded man has his stockings down at heel. The chief merit of the picture, like many



The Good Samaritan, by Rembrandt.

others by the same hand, lies in the effect of light realized—a soft glow of sunset.

- 407 *The Pilgrims of Emmaus*, by **Rembrandt** van Ryn, G.G. 1608-1669. Dutch School.

Our Lord, seated in the centre of the table, is about

to bless the bread, when He is recognized by His disciples, one of whom has his back turned to the spectator, while the face of the other is seen in profile. Behind the latter, an attendant approaches carrying a dish.



The Pilgrims of Emmaus, by Rembrandt.

This is a coarsely painted work, and the expression of the principal figure is peculiarly unfortunate. Still there is a homely simplicity and an absence of affectation in the treatment of the subject which makes it impressive.

Rubens would have dramatized the sacred incident. Murillo would have prettified it. Here, at least, it is treated with reverence, though with little care for proprieties of costume and other details.

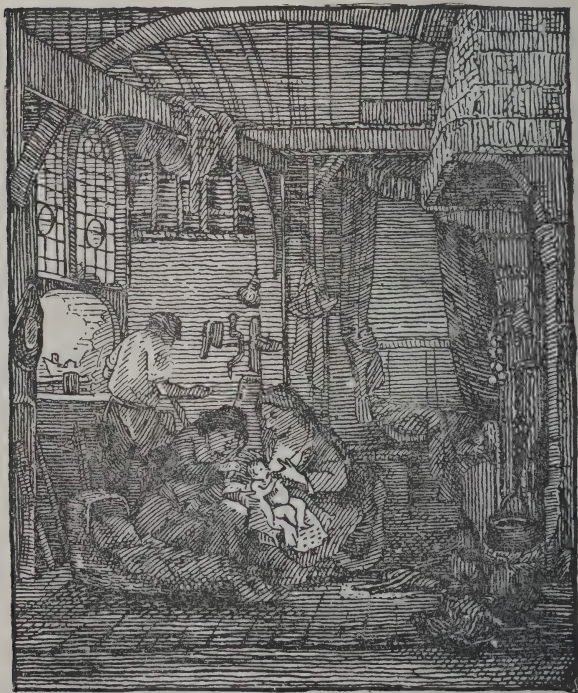
- 410 *The Carpenter's Household*, by **Rembrandt** van Ryn, S.C. 1608-1669. Dutch School.

In a workshop lighted by a large arched window, a woman seated by the side of a cradle nurses her child. Near her, an old woman, holding a book and spectacles, caresses the infant. Further off, the carpenter, standing near the window, shapes a plank with an adze. On the right a caldron hangs before a large fireplace.

This is a well-known picture, remarkable for clever grouping and for a delicacy of finish which is unusual in Rembrandt's works of this size. The ray of sunlight which streams in on the mother and child will help to explain why the subject has been so frequently described as a "Holy Family." The effect, indeed, though admirably rendered, can hardly be justified by natural laws, and is obviously inconsistent with the colour of the sky seen through the window, and the gloom which fills the rest of the interior. It is a dexterous trick of chiaroscuro which will be familiar to all who have studied Rembrandt's works with attention.

- 412 *Portrait of Himself*, by **Rembrandt** van Ryn, 1608- G.G. 1669. Dutch School.

Life-size, bust-length, three-quarter face turned to the right, short crisp hair, and slight moustaches. He wears a dress of plum-coloured velvet, and a gold chain set



The Carpenter's Household, by Rembrandt.

with jewels. This portrait is signed and dated 1633, when Rembrandt must have been twenty-five, but he looks at least ten years older. The features are solidly

painted and distinguished by a warmth of flesh tone which suggests the effect of sunset.

- 413 *Portrait of Himself*, by **Rembrandt** van Ryn, 1608- G.G. 1669. Dutch School.

Life-size, bust-length, nearly full face, with crisp auburn hair, moustaches, and "imperial." He wears a velvet cap, decorated with a little gold chain set with stones, and another gold chain over his cloak.

This is a more rakish-looking portrait than the last described. The flesh tints are wonderfully blended; carmine-grey, Indian-red, and yellow gleaming out from under amber-coloured glazing. The high lights which fall on the band of jewels round the cap are most dexterously painted and almost startling in their reality. It is to be noted that here the background is lighter than the portrait.

- 414 *Portrait of Himself*, by **Rembrandt** van Ryn, 1608- G.G. 1669. Dutch School.

Life-size, bust-length. The head covered by a black velvet cap, from which the hair falls to the shoulders. From the date on the picture, 1637, it would seem that Rembrandt was in his thirtieth year when this portrait was painted. It is somewhat larger than life. The features are unrefined, but full of character and expression. The scheme of colour, passing from amber and olive green to brown and black, is harmonious and ex-

cellent, and the flesh tints glow with golden light. In short, the tone of the picture has all the quality which makes this master's work attractive, without the characteristic drawback of violent chiaroscuro.



Portrait of Rembrandt, by himself.

- 415 *Portrait of Himself in middle life*, by **Rembrandt** van G. G. Ryn, 1608-1669. Dutch School.

Life-size, half-length, three-quarter face turned to the right, with short grey hair. He wears a dress

trimmed with fur, and a white linen cap or turban. In his hands are his palette and brushes. This is a coarse, but vigorously painted portrait. For generations past admirers of this master have expatiated on the excellence of "Rembrandt effects" without asking themselves why faces usually seen in daylight should be illumined on canvas under such eminently artificial conditions.

- 416 *Portrait of an Old Man*, by **Rembrandt** van Ryn, G.G. 1608-1669. Dutch School.

Life-size, bust-length, full face, with a long beard, and grey moustaches. The wrinkles on the face and cheek are painfully exaggerated, but the tone of colour is fine.

- 417 *Portrait of a Young Man*, by **Rembrandt** van Ryn, G.G. 1608-1669. Dutch School.

Bust-length, nearly full-face, with small moustaches and long hair. He wears a large cap, ornamented with a gold chain, and a doublet, fastened by gold buttons, open at the chest; dark background. This is a powerfully painted head, rather larger than life. The eyes are wonderfully brilliant and expressive. In the flesh tints we find a subtle admixture of yellow, carnation, and grey; but the first predominates. The light falls definitely on one side of the face, and the painting is solid and effective.

- 419 *Portrait of a Woman*, by **Rembrandt** van Ryn, 1608-1669. Dutch School.

A life-size figure seen to the waist. She has dark eyes and fair hair drawn off the forehead and falling in curls on each side of the head, which is covered at the top by a green velvet cap decorated with bows of red ribbons. She wears diamond earrings terminating in pearl pendants. Her features are coarse and broadly painted by apparently an artificial light, the accentuation of shadows in each corner of the mouth lending it a conventional smile. It is a characteristic, if not exactly pleasant example of the painter. The signature is hardly discernible.

- 690 *Butchers' Meat*, by **Rembrandt** van Ryn, 1608-1669. G.G. Dutch School.

It is difficult to conceive how any painter of taste could have selected such a disgusting subject as this for representation, and still more curious that the picture should have been selected for acquisition by a modern monarch. It seems to have formed part of the collection of the late Emperor Napoleon III.

- 315 *Christ and the Woman of Samaria*, by Guido **Reni**, G.G. 1575-1642. Bolognese School.

Our Lord is seated on the left, leaning on the edge of the well, and addressing the woman of Samaria, who stands before Him. A small but well-known picture, which has attained more notoriety than it deserves.

There is really little or nothing to recommend it but the effect of evening light which falls on the figures, and this is rather tricky than real. The clumsy modelling of the woman's left arm would have exposed a less famous painter to severe criticism.

The figures are about 14 inches high.



Christ and the Woman of Samaria, by Guido Reni.

316 *Christ delivering the Keys to St. Peter*, by Guido G.G. Reni, 1575-1642. Bolognese School.

Our Lord, surrounded by His apostles, presents the keys to St. Peter, who kneels to receive them.

In this large composition the figures somewhat exceed the size of life. They are effectively posed in an academical sense, but the quality of the painting is poor,

and the scheme of colour, which includes rose-pink and ultramarine in juxtaposition, is simply detestable. The head of the Saviour, though here, of course, represented in manhood, recalls the features of the youthful Christ in Guido's small picture at the National Gallery.

- 320 *The Magdalen*, by Guido **Reni**, 1575-1642. Bolognese G.G. School.

Another instance of a work by Guido which at one time was commonly accepted as an appropriate treatment of a religious subject, the fact being that beyond the introduction of a crucifix there is nothing in the picture which justifies its title. The woman's loosened hair and dramatically clasped hands inspire no sympathy. Her form and expression are of the earth, earthy. Nor is there any technical excellence in the painting to compensate for the utter want of sentiment which it displays. Even the drapery is at fault, and, indeed, it is difficult to see how any material but crumpled paper could arrange itself in such ugly and improbable folds.

The figure is somewhat larger than life.

- 321 *Saint Sebastian*, by Guido **Reni**, 1575-1642. Bolognese G.G. School.

The saint is seen almost at full-length, bound to a tree, with his head turned to the left, and his eyes raised upwards. In the distance are seen his executioners.

The effect aimed at in this picture is apparently in-

tended for moonlight, though why the figure of the martyr should alone be illumined it is difficult to explain. The conventional St. Sebastian of early art inspires respect, however impossible it may seem for him to maintain a dignified attitude while his body bristles with



The Magdalen, by Guido Reni.

darts, but whatever pictorial skill there may be in this work, it presents to the practical critic nothing but a naked man with an arrow sticking in his side. His sufferings have not only not blanched his cheek, but have

imparted to his nose a hue which rivals that of his lips in ruddiness. This may be dexterous flesh painting, but it is singularly unfortunate in the treatment of a religious subject.



St. Sebastian, by Guido Reni.

- 32 *The Club-footed Man*, by Giuseppe **Ribera** (Spagno- L.C. letto), 1588-1656. Valencian School.

A coarse painting of a hideous and deformed dwarf.

It is some satisfaction to think that however much pictorial art may have degenerated within the last two

centuries, no European painter of note would employ his brush on such a subject in our day.

548 *The Adoration of the Shepherds*, by Giuseppe Ribera G.G.



Adoration of the Shepherds, by Ribera.

(Spagnoletto), 1588-1656. Valencian School.

The Virgin kneels before the Infant Jesus, who is lying in a manger. On the right are two shepherds and

a female figure; on the left another shepherd. In the foreground is a kid.

This is, in size, the most important, as it is also perhaps the finest example of Ribera in the gallery. The herdsman in the foreground is larger than life, and the texture of his sheepskin coat rendered with great skill. The Virgin's features are beautiful, but cold and unimpassioned in expression. The Infant is admirably painted, and the flesh tones throughout would be excellent but for the violence of the shadows superposed. The painting is remarkable for solidity of *impasto*, but it has suffered, like other works by the same master, from time, and the surface is defaced by cracks.

The picture is signed and dated 1650.

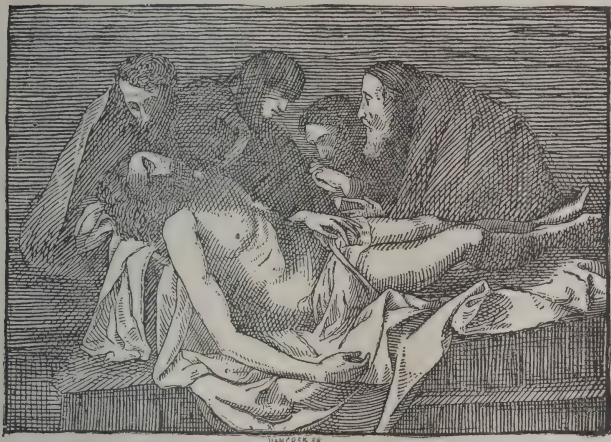
- 549 *The Entombment*, Giuseppe de **Ribera** (Spagnoletto), G.G. 1588-1656. Valencian School.

The body of our Lord, laid on a shroud, lies at the edge of the sepulchre, supported on the left by Joseph of Arimathea; on the right, by Nicodemus, who bends over it. In the background are the Virgin, the Magdalen, and St. John. The chief excellence of this work consists in the ingenious effect of artificial light which is thrown on the group; but the picture possesses other qualities of art deserving notice. The head of Christ is finely designed, and beautiful in death. That of Nicodemus, which is seen in profile, is vigorously painted, and

the draperies are rendered with great skill. The figures are life-size.

- 550 *St. Paul the Hermit*, by Giuseppe **Ribera** (Spagno- G.G. letto), 1588-1656. Valencian School.

The saint, holding a rosary in his clasped hands, sits



The Entombment, by Ribera (Spagnoletto).

on a rock at the entrance to a cave. His loins are bound with plaited straw, but the rest of his figure is nude. By his side is a human skull resting on a book.

Painted apparently by candlelight. The background is absolutely black in parts, and only relieved by a gleam of dawn in the distance. The figure is rather larger than life, with limbs carefully modelled; but the flesh tones

are false and unpleasant. The white hair and beard, the deeply-furrowed brow, and upturned eyes, may be conventionally accepted as characteristic of a hermit; but, in other respects, the picture conveys no expression of religious sentiment.

- 333 *David and Goliath*, by Daniele **Ricciarelli** (called also G.G. Daniel de Volterra), 1509?-1566. Florentine School.

David prepares to cut off the head of Goliath, whom he has just overthrown. This picture is executed on a slate slab, which is painted on both sides. On one side David's profile is seen turned to the right, on the reverse side to the left. Beyond this curious conceit, and the fact that the work was once attributed to Michael Angelo, to whose designs it bears some resemblance, there is little noteworthy in this picture. The figures are carefully modelled, but violent in action, with draperies of an artificial order. The colour is unpleasant throughout, and the execution distinguished by a smooth and silky finish. The work occupies an isolated position between the first and second divisions of the Long Gallery.

- 241 *Portrait of the Cardinal du Polignac*, by Hyacinthe **L.C. Rigaud**, 1659-1743. French School.

A three-quarter-length figure. The cardinal is seated dressed in his robes and holding a book on his knees.

This is a poor example of the fashionable portrait-painter. The features are harshly painted, with half the face in shadow, and the cold grey, nearly black, background is about the worst that could have been devised for the scarlet drapery.

- 475 *Portrait of Louis XIV.* Hyacinthe **Rigaud**, 1659- S.F. 1743. French School. Life-size, full-length.

This portrait is rendered immortal by Thackeray's sketch and description, and certainly few royal portraits have afforded such a brilliant theme for satire. The pompous bearing of the monarch; the vanity and selfishness indicated in his expression, the absurd manner in which the regal robes are thrown up over his shoulder, in order to display a couple of indifferent legs; the enormous brown periwig; and even the grandiose curtain arranged in impossible folds overhead—are all so many items in a sum total of vulgarity. Beyond the technical skill shown in the painting of the ermine-lined robe, there is little or no artistic merit in the picture.

- 488 *The Ancient Portico of Marcus Aurelius*, by Hubert S.F. **Robert**, 1733-1808. French School.

An architectural subject broadly painted, with a fine sense of colour and effect, but the drawing of the arch on the left hand is surely incorrect.

- 489 *The Portico of Octavius*, Rome, by Hubert **Robert**, S.F. 1733-1808. French School.

Another example of the same painter. This one is less truthful in colour than 448, but the light and shade are well managed and the point of view excellently chosen.

- 16 *Susannah and the Elders*, by Jacopo **Robusti** (Tintoret), 1512-1598. Venetian School.

Susannah, whose figure is entirely undraped, occupies the centre of the picture, surrounded by her attendants. On the right is a statue holding an urn from which water is flowing. At some distance on the left are the two elders.

This is a large but indifferent example of the painter. The figures are colossal, and Susannah's left leg is most awkwardly modelled. The lights are scattered, and the tone of the picture is cold and grey. It could hardly be called true to nature in any sense, and as a decorative painting it is unsatisfactory.

- 17 *Madonna and Child with Saints*, by Jacopo **Robusti** L.C. (Tintoret), 1512-1598. Venetian School.

The Virgin is seated with the Infant Jesus on her lap. Near her are Saint Sebastian and St. Francis of Assisi. On the left are the donor, kneeling, and a bishop who stands holding a cross.

This group is rather larger than life and very coarsely

painted, with black shadows. The best head is that of the grey-haired donor. The pose of the Virgin and the action of the figure representing St. Francis are both constrained and awkward.

- 18 *Portrait of Pietro Mocenigo*, by Jacopo **Robusti** (Tintoret), 1512-1598. Venetian School. L.C.

A half-length figure, dressed in a red gown trimmed with ermine. The head, which has short hair and a long black beard, is finely painted; the flesh tints rich but subdued in tone. On a book to the left is the following inscription:—"ANNO ÆTATIS LVII. MVII. (*sic*) IACOMO TENTORETTO F."

- 335 *Susannah at the Bath*, by Jacopo **Robusti** (Tintoret), 1512-1594. Venetian School. S.C.

A vigorous and masterly painting hung too high for detailed examination. One of the great charms in this painter's work is the absence of effort and academical proprieties of composition. He places his figures unconventionally with no apparent labour of arrangement. The result is that deficiencies of chromatic excellence and technical finish are redeemed by the vigour and natural grace of his designs. This group is of life size or nearly so.

- 336 *Paradise*, by Jacopo **Robusti** (Tintoret), 1512-1594. Venetian School. G.G.

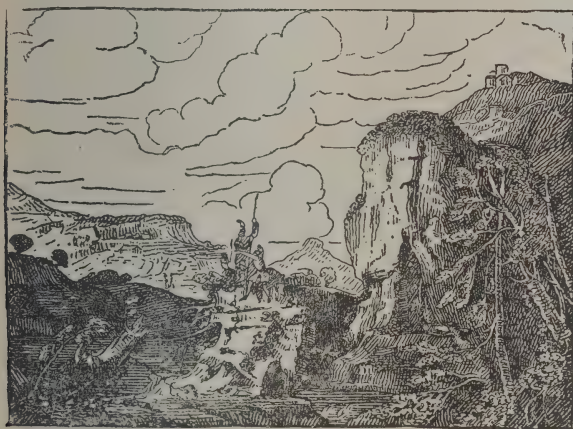
A long horizontal picture crowded with figures painted on a small scale and disposed in hemicycles one within another. Floods of celestial light alternate with rings of clouds. Angels, prophets, martyrs, and others of the heavenly host are ranged in rows around the central group formed by Christ crowning the Holy Virgin and surrounded by His apostles. The picture is hung too high to allow of detailed examination, but no one can fail to recognize at a glance the genius and admirable taste which it displays in composition, chiaroscuro, and chromatic harmony. The painter has treated the same subject on a larger scale in the Ducal Palace at Venice.

344 *A Battle-piece*, by **Salvator Rosa**, 1615-1673. Neapolitan School.

In the foreground is a hand-to-hand conflict of horsemen, &c., on the right a temple in ruins, on the left burning vessels. In the background a charge of cavalry. This is a large picture, full of gloom and horror, the men engaged in the fight looking more like demons let loose from the infernal regions than gallant soldiers. Beyond the trick of light and shade, which relieves the figures from each other, and the variety of action delineated, there are really no points of merit in the picture. Many of the incidents are grossly improbable, and the men and horses are absurdly overcrowded, even for the *melée* of battle. It is a pity that this work cannot be acquired by the Peace Society, and exhibited to promote

their doctrines, for surely no scene ever depicted on canvas could present war in a meaner or more degrading light.

- 45 *Landscape*, by **Salvator Rosa**, 1615-1673. Neapolitan G.G. School.



Landscape, by Salvator Rosa.

Three soldiers, clad in armour, are watching from a height. On the right is a sportsman, shooting. In this work the painter is seen at his worst. It is ghastly, gloomy, and untrue to nature in every respect. The clouds are false in form and colour, the rocks ungeological in structure, and hedge sticks, fit for nothing but firewood, stand for trees. There is absolutely nothing to redeem the picture from contempt.

844 *A Young Girl decorating a Statue of Love with a S.F.*



A young Girl decorating a statue, by Roslin.

garland of flowers, by Alexandre **Roslin**, 1718-1793.
French School.

A very attractive picture, embodying far more taste

than was usual in French works of this date. The action of the girl is unaffectedly graceful, and the texture of her white satin dress admirably rendered.

437 *Henri IV. receiving the portrait of Marie de Medicis.* G.G. Peter Paul **Rubens**, 1577-1640. Flemish School.

Of the large allegorical paintings by Rubens which occupy so much space on the walls of the Grande Galerie a great deal might be said. They represent a phase of taste in pictorial art which commands but a qualified admiration in our time, and is not likely to find reproduction. The inventive genius of the painter, his knowledge of the human figure, his extraordinary dexterity and technical skill, are beyond all question; but each and all of these qualities are in turn abused or travestied in these colossal works. His sense of colour, often refined and true to nature's key, is here vulgarized, especially in the flesh tones. His inventive power descends to extravagance; the facile skill in composition panders to a low form of scenic art; the elements of human beauty are perverted; what should be manly dignity becomes dramatic affectation, and meretricious charms are substituted for womanly grace.

The example before us (437) is better than many of the rest, for though the subject is an ineffably foolish one, its treatment has a touch of sentiment enlivening the grandiose.

- 439 *The Embarkation of Marie de Medicis*, 3rd Nov. G.G. 1600, by Peter Paul **Rubens**, 1577-1640. Flemish School.

A scene chiefly remarkable for the presence of coarse, brazen-faced mermaids and rollicking water-nymphs.

- 440 *The Marriage of Henri IV. with Marie de Medicis*, G.G. by Peter Paul **Rubens**, 1577-1640. Flemish School.

In this design Jupiter, throwing his leg over an eagle as if it were a footstool, is a very undignified deity.

- 441 *The Birth of Louis XIII. at Fontainebleau*, by Peter G.G. Paul **Rubens**, 1577-1640. Flemish School.

In this picture Marie de Medicis sits more like a slattern than a Queen of France.

- 442 *Henri IV., departing for the German War, confides to the Queen the Government of his Kingdom*, by Peter Paul **Rubens**, 1577-1640. Flemish School.

One of the best and most interesting of the series, and distinguished by the absence of offensive nudities.

- 444 *Apotheosis of Henri IV.*, by Peter Paul **Rubens**, G.G. 1577-1640. Flemish School.

Perhaps the most absurd of the whole number.

- 445 *The Government of the Queen*, by Peter Paul **Rubens**, G.G. 1577-1640. Flemish School.

All Olympus is assembled to assist her, but Minerva, for some reason best known to herself (or rather to



Departure of Henri IV. for the German Wars, by Rubens.

Rubens), seems bent on attacking the naked Apollo with her lance.

- 448 "*Félicité de la Regence*," by Peter Paul **Rubens**, 1577- G.G. 1640. Flemish School.

Vulgarly designed and garish in colour. There never, surely, was such infelicitous Felicity represented on canvas.

- 453 *Interview between Marie de Medicis and her Son*, by G.G. Peter Paul **Rubens**, 1577-1640. Flemish School.

A simple domestic scene transformed into a hideous allegory, with horrible monsters tumbling about in the foreground.

- 454 *The Triumph of Truth*, by Peter Paul **Rubens**, 1577- G.G. 1640. Flemish School.

A gross and sensual group, in which the nude figure of a corpulent woman is seen struggling in the arms of Time, who soars through the air without using his wings.

- 458 *Portrait of the Baron Henri de Vicq*, Flemish Ambas- G.G. sador at the Court of France, by Peter Paul **Rubens**, 1577-1640. Flemish School.

Bust-length, nearly full-face, with beard and moustaches. He is dressed in black, with a quilted ruffle round his neck. This portrait looks hot and hard in execution in comparison with the Rembrandt which hangs beside it. The features are invested with a life-life expression, but the flame-coloured curtain background greatly detracts from the merits of the picture.

- 459 *Portrait of Elisabeth of France*, daughter of Henri G.G. IV., by Peter Paul **Rubens**, 1577-1640. Flemish School.

Life-size, three-quarter length, seated in an arm-chair of red velvet. Her under robe is of blue, brocaded with gold, over which is another of black satin. She wears a crown on her head, and holds a bouquet of flowers in her right hand.

This is an elaborately-painted work, every detail of jewellery and brocade pattern being carefully rendered. The queen's features are very pretty, excepting the under lip, which is somewhat protruding. A replica of this portrait is in the Duke of Marlborough's collection.

- 460 *Portrait of Helen Fourmount*, the second wife of G.G. Rubens, and *two of his children*, by Peter Paul **Rubens**, 1577-1640. Flemish School.

Rather less than life-size. The wife, whose figure is seen almost in profile, is seated in an arm-chair, dressed in white, and wearing a large felt hat trimmed with feathers. She holds a little boy on her lap, while his little sister stands on the left, raising her apron. The heads alone are finished, and the details of the background are scarcely more than indicated.

After the pictorial allegories and regal glorifications hung in the preceding division of the Grande Galerie, it is a relief to find this simple domestic subject treated by

the same hand. The picture is painted in a light key of colour, viz., cream white, grey, and amber, with a little rose pink; very harmonious and beautiful, except the boy's cap, which is ugly in form, and makes a dark patch in the centre of the composition. It is a sketch rather than a picture, and in some qualities reminds one of Sir Joshua Reynolds.

- 51 *Portrait of a Lady* of the Boonen family, by Peter G.G. Paul **Rubens**, 1577-1640. Flemish School.

Life-size, bust-length, three-quarter face turned to the left. She wears a black satin dress embroidered with gold, and holds in her right hand a gold chain enriched with jewels. Red curtain background.

A very charming study, though the right cheek and eye are slightly out of drawing. The features, which somewhat resemble those of the "Chapeau de Poile" portrait at the National Gallery, are in broad light, and finely modelled without much shadow. The hand is delicate with tapering fingers.

- 462 *The Village Fête*, by Peter Paul **Rubens**, 1577-1640. G.G. Flemish School.

A large picture, to the left of which are rustic houses and trees. Near a table raised on trestles boors are carousing. In the foreground are peasant women reclining on straw, a beldame offering drink to a boy,

and other figures. In the middle distance a large crowd of villagers are dancing to the sound of a fiddle and bagpipes. Meadows, hills, and a clock tower are seen in the background. In this scene Rubens trenches upon the subjects usually affected by Teniers, and certainly rivals his coarseness. As a composition it is spotty in colour, and wants concentration of effect. The land-



The Village Fête, by Rubens.

scape is cleverly dashed in, but it must be confessed that most of it looks like studio work.

463 *A Tournament near the moat of a Castle*, by G.G. Peter Paul **Rubens**, 1577-1640. Flemish School.

Six armed knights are tilting at each other in pairs. On the left a page holds a bundle of lances, and another

picks up those which have fallen. On the right two heralds are blowing trumpets. In the middle is a fortified castle surrounded by a landscape.

This is a clever and vigorous sketch. The action of the horses is indicated with a rapid but masterly touch,



Landscape with Rainbow, by Rubens.

and the glow of the setting sun is most effectively rendered.

465 *Landscape*, by Peter Paul **Rubens**, 1577 - 1640. G.G. Flemish School.

On the left a man and woman stand near a tree; a female peasant sits on the ground looking at them, while a shepherd stands by with a flute. In the centre

of the picture are other peasants with sheep. In the distance a river crossed by two bridges. Mountains in the background, with a rainbow overhead.

This work is very characteristic of Rubens, whose landscapes must be judged by an ideal standard, rather than by any direct comparison with nature. As schemes of colour they possess an undeniable charm, but in order to concentrate these effects of light, painters of this school too often, as in this case, enveloped half their pictures in impossible gloom.

- 691 *The Triumph of Virtue.* Peter Paul **Rubens**, 1577-1640. Flemish School. G.G.

Two figures in this little sketch, viz., Truth sustained by Time, will be found on a colossal scale in 454, one of the many large works by Rubens in this gallery.

- 470 *The Forest,* by Jacob **Ruysdael**, 1630?-1681. Dutch School. G.G.

In a large wood, crossed by a river, a peasant woman, seated on a donkey, speaks to a villager followed by an ox. On the left a traveller, seated, with his baggage at his side, is putting on his shoes. In the distance cattle are seen. This, a large and fine example of the master, alternates in tone between grey and brown. The cloud forms are especially fine and true to nature. The foliage is conventional in treatment, but the tree trunks are

carefully painted. The chief characteristic of the picture, as is usual in Ruysdael's work, consists in the management of chiaroscuro. Note the dexterous concentration of light on the dead tree to the left, and on the peasant woman in her scarlet gown.



The Forest, by Ruysdael.

472 *Landscape*, by Jacob **Ruysdael**, 1630?-1681. Dutch G.G. School.

On the right is a steep and sandy road, with a thicket and trees on one side, and a wooded slope on the other. A peasant ascends the hill, accompanied by three dogs. On the left are meadows, and in the distance a village.

Ruysdael's effects are almost always of one kind, and

depend on concentrated masses of light and shade. Here the clump of trees in the centre of the picture is unfortunately clumsy, but the hill and distance are rendered with characteristic skill.

- 355 *The Sleep of the Infant Jesus*, by Giov. B. **Salvi** G.G. (Sassoferrato), 1605-1685. Roman School.

The Virgin, whose figure is seen at half-length, holds in her arms the Infant Saviour, and bends her head over Him. On the right and left are cherubim.

Sassoferrato is a master whose work in the present day rarely commends itself to cultivated taste, but this is a favourable example of his brush. In addition to correct and careful drawing, we find here refined colour, graceful and unaffected action, and, above all, an absence of that exaggeration in light and shade, and over-smoothness of finish which usually distinguish his productions.

Sano di Pietro. (See **Ansano**.)

- 496 *Susannah and the Elders*, by Jean Baptiste **Santerre**, S.F. 1650-1717. French School.

Susannah, whose figure is entirely nude, is seated on drapery at the edge of the bath, in a very awkward, if not impossible sort of attitude, with her left leg bent in such a manner as to threaten dislocation, though her expression is one of extreme complacency. The flesh tones are true to nature and well rendered, but the

modelling of the torso is defective. In the distance, and concealed by a garden wall, are the two elders.

362 *La Belle Jardinière*. Raffaello **Santi** (Raphael), 1483- S C. 1520. Roman School.

The Virgin, seated before a landscape background, watches the Child Jesus, who stands by her side, resting on her knee. To the right kneels the infant St. John, holding a cross. The figures are about two-thirds life-size. In examining a work of such world-wide notoriety as this, it is difficult to divest one's mind of the weight which the painter's name and extraordinary genius must bring to bear in its favour. But considered apart from this influence, it may fairly be doubted whether the picture is not, on the whole, disappointing. A certain grace of line and composition will, of course, be recognized at first sight; but it is of a somewhat conventional order, and sculptural rather than pictorial in character. The figures are academical in pose, and lack the spirituality of Perugino's art. In quality of execution, the very finish of the round plump limbs makes one impatient of flesh tints which, whatever may have been their original hue, retain now, at least, little of natural colour. The imperfect modelling of the extremities, and a want of definition in some portions of the drapery, are probably the result of restoration; but the cold precision which marks the treatment of flowers and foliage in the foreground is characteristic of an aim revealed in other portions of this



La Belle Jardinière, by Raphael.

work, which, accurate and even beautiful as it is, realizes neither the simplicity of Raphael's earlier style, nor the vigour of his later inventions.



* *La Vierge au Voile*, by Raphael.

- 363 *La Vierge au Voile*. Raffaello Santi (Raphael), 1483- S.
1520. Roman School.

A small but attractive example of the master.

The Virgin seated on the ground, raises a veil above her Infant Son, a beautiful child who lies sleeping on blue drapery thrown over a cushion. On the right, the youthful St. John kneels in adoration. In the background are seen ruined buildings, with the distant view of a town (classic architecture) and mountains beyond. The figures, which are about one-third the size of life, are gracefully posed, and the head of the Virgin is very beautiful. The crimson of her robe is so pale as to approach pink in the lightest parts, and passes into plum colour in the shadows. Her mantle may be described as silver grey rather than blue. This picture, which is painted on panel, belonged to the collection of Louis XV.

364 *The Holy Family, with St. Elizabeth, and St. John.* S.C. Raffaello **Santi** (Raphael), 1483-1520. Roman School.

A life-size group. It would be hazardous to conjecture how far this picture has suffered since its original execution by the great painter whose name it bears; the design is, of course, his own. Joseph's dignified figure, and the finely modelled head of Elizabeth, who kneels behind St. John—the downcast eyes of the group, and skilfully arranged draperies, as well as the academical character of the composition, are characteristic of the master; and if some of the attitudes seem affected, the affectation is allied to a grace which few but Raphael could realize; but the hot flesh tones and violent shadows

which mar the excellence of this work, are not definitely his, and they are rendered all the more disagreeable by the smooth finish of the impasto. This picture, as we



The Holy Family, by Raphael.

learn from an inscription on the border of the Virgin's mantle, was painted at Rome in 1518. It was originally in the collection of Francis I.

366 *St. John the Baptist in the Wilderness*, by Raffaello G.G. Santi (Raphael), 1483-1520. Roman School.

This is a large square picture, representing the youthful St. John sitting on a felled tree trunk, holding a label in his left hand, and pointing to a small rustic cross with



St. John the Baptist, by Raphael.

his right. The figure is grandly designed, and suggests the influence of Michael Angelo on the painter's taste. The head is crowned with leaves, the eyes beam with intelligence, and the lips are parted. The flesh tints are natural in colour, but much obscured by age, and appa-

rently injured in parts. The shadows are grey and soft, and the limbs exquisitely modelled. The background seems to disclose the outskirts of a wood, but it is so black that it is difficult to distinguish details.

The later history of this picture, which is recounted in the official catalogue of the Louvre, will be found interesting.

- 367 *St. Margaret*, by Raffaello **Santi** (Raphael), 1483- G.G. 1520. Roman School.

The saint, holding a palm branch in her hand, stands in the midst of a landscape, trampling on the dragon, whose huge head with open capacious jaws turned upside down occupies the left corner. This life-size figure is designed with a keen sense of girlish grace, and the features are undeniably pretty, but the flesh tones, with their smooth artificial finish and cold grey shadows, are hardly true to nature. Nor is there much charm in the way of colour. The scarlet drapery thrown over the saint's right arm comes into crude and violent contrast with her blue dress, which clings, as if wet, to her form. The background is very dark, with twilight gleaming between the tree trunks. There can be but little doubt that portions of this picture have suffered from repainting.

- 368 *Saint Michael*, a small painting by Raffaello **Santi** S.C. (Raphael) of the winged St. Michael, armed with sword and buckler, and alighting on the body of a prostrate

demon. In the background are seen other demons, and the distant view of a fortified town.

369 Also by **Raphael**, and apparently a companion picture S.C.



St. George and the Dragon, by Raphael.

to the above, represents *St. George* in full armour, mounted on a white horse, attacking the dragon. In the background is a conventional landscape, with feathery trees seen against the sky; the horse is singularly well painted.

These little pictures, though insignificant in size, are well worth examination. Both are painted on panel.

- 370 *St. Michael overthrowing Satan*, by Raffaello **Santi** S.C. (Raphael), 1483-1520. Roman School.

This famous picture, which bears the painter's signature and the date 1518, has most of the faults and but few of the merits of his latest style. The archangel is represented in the act of alighting from above. His right foot touches, but scarcely rests on, the prostrate body of Satan, while the left leg is thrown back. He is clad in classic armour, and holds firmly with both hands the spear with which he attacks his enemy. His wings are variegated in hue, and carefully detailed. The figures are larger than life, and too consciously dramatic in action. The shadows are violent, and the scheme of colour is generally unpleasant. This painting formed part of the collection of Francis I.

- 371 *Portrait of Balthasar Castiglione*, by Raffaello **Santi** G.G. (Raphael), 1483-1520. Roman School.

Seen at half-length, with the face slightly turned to the left, the hands crossed; black dress with grey sleeves. A lifelike and interesting portrait, with clear blue eyes and an expression at once amiable and intelligent. It is painted with great breadth and dexterity, suggesting at first sight minute finish in such details as the fur of the coat, &c., but on closer examination indicating more skill

than labour. It seems that this picture once belonged to Charles I. of England, at whose death it was bought



St. Michael overthrowing Satan, by Raphael.

by a Dutch amateur, at whose house Rubens copied it. It afterwards became the property of Mazarin, and subsequently passed into the collection of Louis XIV.

372 *Portrait of a Young Man*, by Raffaello Santi G.G. (Raphael), 1483-1520. Roman School.

Life-size, seen "en buste," with effeminate features, pale complexion, and long fair hair falling from a black



Portrait of a young Man, by Raphael.

cap. He wears a dark green coat and mantle, and is posed in an easy attitude, supporting his head with his right hand and leaning on a parapet or window-sill.

This picture was long believed to be the portrait of Raphael himself, but is now no longer considered so.

- 373 *Portrait of Jeanne d'Aragon*, wife of Prince Ascanio G.G. Colonna, by Raffaello **Santi** (Raphael), 1483-1520. Roman School.

The princess is seated. Her figure is life-size, and seen at three-quarter length. She wears a red dress and a cape or turban of the same colour. On the right is a landscape with a figure in the distance.

The first sight of this well-known portrait is disappointing. Not that the figure wants grace or dignity—if we except the somewhat awkward action of the left hand. The costume too, both in form and colour, is eminently picturesque. But there is a strange and obvious lack of vitality in the features. The round, plump cheeks are modelled in one unbroken contour. The brows and forehead are shaped on the same plan. The eyes are expressionless, and the mouth, with its symmetrically accentuated corners, partakes of the same prim, formal character. Even the flesh tones seem mechanically gradated, and the general effect is that of a coloured print or oleograph rather than a painting.

This picture was executed at the request of Cardinal Bibbiena, who presented it to Francis I. about 1519. It is therefore one of Raphael's latest works.

- 374 *Portraits of Two Men.* Raffaello **Santi** (Raphael), G.G. 1483-1520. Roman School.

One stands resting his hand on the shoulder of his



Portrait of Jeanne d'Aragon, by Raphael.

companion, who holds a sword in his left hand, and makes a gesture with his right as he turns. Both figures are dressed in black, and are life-size, or larger.

Whether rightly or not attributed to the great master whose name it bears in the catalogue, this is a coarsely painted and unattractive picture, with hot flesh tones and violent shadows. It was formerly in the collection of Francis I., and at one time was supposed to represent Raphael and his fencing-master. But there is no authority for this supposition.

379 *Charity*, by Andrea del **Sarto**, 1487-1531. Florentine G.G. School.

Charity, in the form of a female figure, sits holding two children in her arms. At her feet is a third child sleeping. A *cartellino* bears the following inscription: "ANDREAS SARTUS FLORENTINUS ME PINXIT MDXVIII." In this large and well-known example of Andrea del Sarto the figures slightly exceed the size of life, and are somewhat too consciously arranged in a pyramidal group. The features of Charity are beautiful, but they wear an expression far from typical of the cardinal virtue personified, and the objects of her maternal care seem robust enough to dispense with it. The colour of the picture is sickly and unpleasant, and the draperies artificial in arrangement. The most notable excellence of the work is sculptresque rather than pictorial in quality.

380 *The Holy Family*, by Andrea del **Sarto**, 1487-1531. S.C. Florentine School.

The Virgin Mary, seated on the ground, holds the

Infant Jesus, who turns towards St. John the Baptist, standing in the arms of St. Elizabeth. Behind the Virgin are two angels.

This is a work more distinguished for technical skill



Charity, by Andrea del Sarto.

in execution than for any high order of invention, power, or sentiment. The composition is designedly crowded; but it is curious to find the figures of St. Elizabeth and St. John on a larger scale than those of the Virgin and

Infant Christ, although in the same plane of sight. The kneeling figure of the Virgin is graceful in pose; but her expression, as well as that of St. Elizabeth, is vacant and uninteresting. A careful examination of the design reveals a certain mannerism in points of detail. For instance, the drawing of Mary's hand is identical with that of her companion. In each case we find the thumb, forefinger, and middle finger spread apart from the others—a somewhat artificial disposition. In the children, we are reminded of Raphael's manner. A warm, amber-like tone pervades the picture, and harmonizes hues of drapery which might otherwise have been discordant; toned crimson, cobalt blue, maize, lavender grey, and white are the principal colours used. The figures are nearly life-size, and it will be noted that the extremities are, generally speaking, finished less carefully than the rest.

Sassoferrato. (See **Salvi.**)

383 *Portrait of a Man*, by Giovanni Girolamo **Savoldo**, G.G. 1480?-1548. Veneto-Brescian School.

A life-size figure, partly clad in armour and seen at half-length—his form reflected in mirrors. The features are handsome, and seem to be those of a man of thirty. He has thick fair hair and a beard. His neck is bare, and he wears beneath his armour a red velvet coat, of which the sleeves are seen. The portrait is carefully and effectively painted.

- 384 *Portrait of a Man*, by Giovanni Girolamo **Savoldo**, G.G. 1480?-1548. Veneto-Brescian School.

A life-size figure, seen at half-length, clad in a sage green gown and black cap. He holds a letter, on which the following words are inscribed : "*Dono Bernardo di Salla in dlo.*"

An interesting example of this painter, whose works are rare. The features are refined, and carefully modelled, the eyes large, blue and expressive, the nose delicately chiselled, and the lips close set. The fair hair falls round the neck in thick masses. The face is illumined by a red light, as though from a fire, and the background is so dark that it is almost impossible to distinguish the outline of the cap. It is probable that the picture would gain by cleaning.

Sebastian del Piombo. (See **Luciani.**)

- 499 *The Young Courtesan*, by Xavier **Sigalon**, 1788-1837. S.F. French School.

A life-size group, seen at half-length. The young woman, who wears the costume of the 16th century, is receiving a casket of jewels from a middle-aged man, while a youth delivers to her a letter. Behind her is a negress, with her finger on her lips, enjoining silence. This picture is painted under a strong effect of light and shade. In the former the flesh tones are natural and well rendered, but they fail in shadow and half-tone. The drawing is good.

- 390 *The Adoration of the Magi*, by Luca **Signorelli**, 1441- S.S.M.
1523. Florentine School.

The Virgin sits, holding the Infant Jesus on her knees. One of the Magi kneels before Him bearing a chalice. On the right is St. Joseph. In the middle distance are several figures on horseback. In the background is a town surrounded by a rocky landscape.

Except for the name of the painter to whom it is attributed, this is a work of no great interest. It is a large and crowded composition, very dark in colour, and apparently still further obscured by age. The figures (all fair-haired) are of life-size, and vary considerably in merit. The kneeling king, whose features strongly resemble the traditional portraiture of Christ, is somewhat constrained in pose. The others are more naturalistic in treatment. The flesh tones in the present condition of the picture present a leathery appearance. Shadows are freely used and high lights subdued.

- 391 *Fragment of a Composition*, by Luca **Signorelli**, 1441- S.S.M.
1523. Florentine School.

This is a life-size group of two half-length figures, with the heads of five others seen beyond. It is a broadly painted work, very rich in colour, with warm flesh tints and forcible shadows. The heads are all inclined at different angles to the plane of sight, with features powerfully modelled, but deficient in expression. One wears an oriental turban. The draperies are large

in fold, and include among their colours crimson, orange, green, ultramarine, violet grey, and white. The background is opaquely dark.

Simone Memmi. (See **Martini.**)

- 486 *A Dutch Family.* Pieter van **Slingelandt**, 1640-1691. G.G. Dutch School.

In a large room a lady dressed in satin and a scarlet velvet jacket, trimmed with ermine, is seated at a table with a little dog at her feet. On the left is a little girl holding a bird's nest, and near her a man, resting his hand on the table, receives a letter from a negro servant. On the right is a youth with a hat and cane. This is a highly-finished picture, more remarkable for the minute rendering of texture in the draperies, fur, &c., than for any interest in the figures themselves, which are stiff and artificial in pose. The background is very dark, and, as there is no sunlight seen through the window, it would be difficult to explain how the figures are illumined.

- 394 *The Virgin and Child.* Andrea **Solario**, 1458?-1530. S.C. Lombard School.

The Virgin, turning to the left, nurses her Infant Son, who lies on a green cushion, from which the picture derives its familiar name. The figures are half life-size, and both heads are foreshortened; the hands delicate, and well modelled. The design of the entire group is free and untrammelled by tradition (note the playful action

of the Child, and the thoroughly naturalistic treatment of the landscape background). The colours used are vivid, but excellent in quality and association, the white drapery of the Virgin's headdress, relieved by silver grey shadows, forming an admirable foil to the greenish blue



La Vierge au Coussin, by Solario.

and warm crimson of the drapery below. This picture, which is signed, belonged to the collection of Louis XV. It is painted on panel.

- 395 *Portrait of Charles d'Amboise*, by Andrea **Solario**, G.G. 1458?-1530. Lombard School.

Half-length figure, turned to the left. He wears a red dress and brown doublet edged with fur. His black cap is decorated with a medal. On his neck is the collar of



Portrait of Charles d'Amboise, by Andrea Solario.

St. Michael. Landscape background. It is curious to compare the smooth finish of this picture with No. 450, which hangs near it, and to note how much less labour Titian must have bestowed on his work than Solario,

who has here detailed the corrugations of every rib on each cockleshell of the St. Michael collar. The features are modelled with equal care, but the flesh tints are unduly hot, and the cold grey of the distant landscape only serves to make this fault more apparent.

- 396 *The Crucifixion*, by Andrea **Solario**, 1458-1530? S.S.M. Lombard School.

Horsemen and soldiers are grouped round the cross. On the left is the Virgin Mary fainting; on the right are guards playing with dice. The costumes and accessories of this picture are treated with a refinement and attention to detail which rival the minuteness of Dutch art. Note the painting of the helmet and cuirass of the soldier who stoops in the right-hand corner. The kneeling figure of St. John is earnest and pathetic in conception, and the landscape, though rudely executed, is well arranged; but portions of the picture are hot and garish in colour, and the figure of Christ is notably unfortunate both in drawing and flesh tones. The figures in the foreground are studied with greater care, and a keen sense of symmetry in composition.

The picture is signed "ANDREAS . MEDIOLANENSIS, FA. 1503."

- 397 *The Head of St. John the Baptist*, by Andrea G.G. **Solario**, 1458?-1530. Lombard School.

A curious and unpleasant subject, the treatment of

which is rendered more painful by its ghastly realism. The picture bears the painter's signature, and it is melancholy to find technical skill of so high an order devoted to a work which would rival the worst horrors of the Paris Salon. It once belonged to the Pourtalès Collection, and was acquired by M. Eugène Lecomte, who presented it to the Louvre.

Sorgh. (See **Zorgh.**)

- 404 *The Virgin and Child.* By Lo **Spagna** (Giovanni di Pietro). 16th century. Umbrian School.

The Virgin, whose figure is seen at half-length, stands with the Infant Christ, undraped, in her arms. Landscape background.

This picture, once ascribed to Pinturicchio, was brought by Napoleon I. from the Convent of the Asservanti at Lodi. Lo Spagna was one of the most distinguished scholars of Perugino, the influence of whose style will be recognized in the present work. A replica (or copy) of the picture, surmounted by a lunette-shaped panel, on which a Pietà is represented, formed part of the Campana Collection, and is also in the possession of the Louvre.

Spagnoletto. (See **Ribera.**)

- 122 *The Family Meal*, by Jan **Steen**, 1636-1689. Dutch L.C. School.

Men, women, and children seated round a table. In the foreground a young man (supposed to be a portrait of the painter himself) holds out his glass to be filled by a female companion, who is dressed in a red jacket and



Virgin and Child, by Lo Spagna (Giovanni di Pietro).

brown skirt. Another man is offering ill-timed caresses to a woman who is nursing her child. In the background are a man playing on the bagpipes, and a boy feeding a parrot.

Jan Steen has his admirers, and there is no doubt a certain quality of *technique* about some of his works which may be accepted in compensation for the degraded taste which their subjects indicate. But no such redeeming merit can be detected here. This picture is coarse, vulgar, ugly, and ill-designed. There is not a single figure in this group of half-tipsy rustics, which might not be removed without interfering with the composition. The drawing of some of the heads is wretched, and even the vine leaves thrown across a jar in the right-hand corner are incorrect in form.

- 500 *A Flemish Fête, in an Inn.* Jan **Steen**, 1636-1689. G.G. Dutch School.

A disgusting scene of low and drunken revelry, with scarcely a notable quality of technical skill to recommend it. In tone of colour and style of execution the painting is of that kind which is easily imitated by the modern oleograph.

- 504 *The Magdalen at the feet of Christ* in the house of S.F. Simon the Pharisee, by Pierre **Subleyras**, 1699-1749. French School.

A long horizontal picture, hung high on the walls, but infinitely the best of the large works in this room (the Pavilion Daru). The attitude of the principal figure appears at first sight deficient in dignity, but it must be remembered that the guests are *lying* not *sitting*

at table, a posture which no doubt is strictly in accordance with ancient usage, though not recognized by early painters in representing this scene. The composition of the picture is original and excellent in design, the drawing is masterly, and the colours harmonious. It may be added that the effect of light is judiciously arranged without exaggeration of chiaroscuro.

506 *The Martyrdom of St. Hippolytus.* Pierre **Subleyras**, S.F.
1699-1749. French School.

507 *The Martyrdom of St. Peter,* } by Pierre **Subleyras**, S.F.
508 *The Mass of St. Basil,* } 1699-1749. French
School.

Two arched pictures of moderate size, painted in evident imitation of Van Dyck or Rubens. They are both distinguished for excellence in colour, and in this, as well as in some other respects, they are widely removed from the usual characteristics of French contemporary art.

509 *The Emperor Theodosius receiving the Blessing of St. Ambrose.* Pierre **Subleyras**, 1699-1749. French School.

A comparison of this picture with 506 will show the wide range of the painter's taste, or perhaps it would be more correct to say, how widely eclectic it must have been. 506 belongs in conception and technique to the French school of his time; 509, on the contrary, bears

all the appearance of work which has resulted from the study of older art—probably from the Venetian masters.

- 516 *The Angelic Salutation.* Eustache le Sueur, 1617- S.F. 1655. French School.

This is an example of the painter at his worst. The scheme of colour is simply dreadful, and the effect of light utterly unreal. The figures are about eighteen inches high.

- 517 *Christ bearing His Cross.* Eustache le Sueur, S.F. 1617-1655. French School.

Simon the Cyrenian comes to the aid of our Lord, who sinks beneath the weight of His burden. To the right kneels St. Veronica with the napkin.

There is a certain vein of religious sentiment in Le Sueur's work, which is also distinguished by subdued colour and refinement of expression. This is a good example of his brush, but in 515 (*Tobias giving instructions to his Son*), where the figures are larger, the treatment is less successful.

- 521 *Saint Paul preaching at Ephesus.* Eustache le Sueur, S.F. 1617-1655. French School.

In the centre of the picture St. Paul, standing on the steps of the portico and pointing towards heaven with his right hand, exhorts the inhabitants of Ephesus who stand around. In the foreground are several figures

whose action illustrates the words of the New Testament:

“Many of them also which used curious arts brought their books together, and burned them before all men.”



St. Paul preaching at Ephesus, by Le Sueur.

A pile is already heaped up for conflagration, and a slave on his knees is blowing at the flame. In the background is a temple, the portico of which contains a

statue of Diana Venatrix. This picture is chiefly noticeable on account of its enormous size, some of the figures in the foreground being larger than life. The design, as one might expect from the date, is grandiose and dramatic. The best figure is the one descending the steps near St. Paul. The scheme of colour throughout is execrable.

- 142 *Landscape*, by David **Teniers** (after Titian), 1610- L.C. 1694. Flemish School.

In the foreground is a shepherd playing the flute, with a dog by his side; on the left a cow and sheep.

A clever little study, consisting of variations in brown, with a little blue for the sky and distance:—not to be judged by nature's key in regard to colour. Indeed, it is almost a monochrome painting.

- 511 *St. Peter denying Christ*, by David **Teniers**, 1610- G.G. 1694. Flemish School.

This picture is an instance of the extraordinary *sang-froid*,—one might almost say irreverence,—with which Teniers could paint a Dutch tavern scene in illustration of a biblical subject. One of the figures accosting St. Peter is smoking a short clay pipe, and all the other men sitting at a table playing cards, &c., are dressed in the costume of the seventeenth century.

- 512 *The Prodigal Son*, by David **Teniers**, 1610-1694. G.G. Flemish School.

On the left, the Prodigal Son is seated at a table before an inn between two female companions, from one of whom an old woman is asking alms. A serving boy pours out a glass of wine. Another domestic is bringing a dish, while a third scores up the reckoning on a tally. Behind the table are two musicians.

This picture both in style and execution is very



St. Peter denying Christ, by David Teniers.

characteristic of the master. Without the catalogue, who would for a moment suppose what this scene from Dutch tavern life in the seventeenth century was intended to represent? The landscape seen to the left of the group is very tender and poetical in effect, but quite out of keeping both in sentiment and pictorial relation with the figures. The red-nosed yawning fiddler is a

characteristic instance of the ugliness and vulgarity which became identified with this phase of art. The most interesting incident in the whole picture, and perhaps the truest to nature, is the little puppy staring at a sword in the foreground.

- 514 *The Temptation of St. Anthony*, by David **Teniers**, G.G. 1610-1694. Flemish School.

The saint, whose face is seen in profile, kneels with clasped hands in a cave before a book which rests on a human skull. A demon, who wears a carrot in his hat, is clawing at the saint's hood and offering him a glass of wine. On the left is a monster with a ghastly head and an owl perched on its back. Beyond, an old beldame with horns is reading a paper which she holds in her hand. The whole scene is very ugly and coarse in incident, nor is there any quality of design or technical execution in the picture to redeem it from the commonplace.

- 515 *The Village Fête*, by David **Teniers**, 1610-1694. G.G. Flemish School.

A large and characteristic example of the painter. Boors are feasting and merry-making, while some people of quality look on. The effect of light is well managed, and the landscape to the left of the scene is excellent.

- 516 *The River-side Tavern*, by David **Teniers**, 1610- G.G. 1694. Flemish School.

A large and not very interesting picture, with a thatched cottage on the left hand which looks like a cut scene on the stage. Before this cottage a group of boors are drinking, and the landlady comes out with a dish. On the right is a river in which fishermen are wading. In the distance are seen a hill, with trees, a castle, and a shepherd tending his flock. Overhead the



The River-side Tavern, by D. Teniers.

sun, from behind a cloud, pours out its rays. Just as the cottage resembles a cut scene, so the pots and pans in the centre of the foreground may be compared to theatrical properties, somewhat obtrusively introduced.

518 *Interior of a Tavern*, by David **Teniers**, 1610-1694. G.G.
Flemish School.

In the foreground, on the left, are two boors playing

at cards; between them are seated a male and female peasant, the latter holding a pot of beer. Behind her stands a man, looking on at the game. Other figures in the distance. This picture is one of the countless pot-house scenes which the painter delighted to represent. We have seen that rustic roysterer sitting on a tub, with his red cap and feather, many times before, and the landlord, chalking up a score on the tally, is also an old acquaintance. This work reaches a fair average of merit, but calls for no special comment.

- 520 *Heron and Falcons*, by David **Teniers**, 1610-1694. G.G. Flemish School.

In the centre of the picture, before a clump of trees, a heron attacks a falcon, which defends itself with its claws. Another falcon, perched on the back of the heron, plucks out its feathers. On the right a falconer runs to the rescue of his birds. In the distance, partly concealed by rising ground, is a figure on horseback, supposed to be the Archduke Leopold. This is a curious and unusual subject for the artist's brush. The birds are painted with not more than ordinary skill, and under an effect of light which bears no relation to the landscape, which is steeped in evening dusk.

- 522 *The Knife-Grinder*, by David **Teniers**, 1610-1694. G.G. Flemish School.

This little picture has been made familiar to the

public by engravings, but beyond the fact that the itinerant is a Dutchman, wearing a broad-brimmed hat and feather, it contains no element of the picturesque. It is scarcely true to nature, for a knife-grinder busy over his work does not stare about him. The effect of light aimed at is apparently that of sunset, but, speaking



Heron Hunting, by D. Teniers.

generally, the colour of the picture in its present state resembles that of an old-fashioned print.

- 145 *The Reading Lesson*, by Gerard **Terburg**, 1608-1681. L.C. Dutch School.

A very plain woman in a maroon-coloured dress,

trimmed with fur, sits holding a book before a boy whose fair hair falls over and almost conceals his features.



The Knife-Grinder, by D. Teniers.

This is one of the best examples of Terburg in the Louvre. It is simple and unaffected in composition and excellent in colour, but the background is absurdly dark.

526 *A Soldier offering Money to a Young Woman*, by S.C.
Gerard Terburg, 1608-1681. Dutch School.

A group of two figures seated at a table covered with



An Officer and a Lady, by Terburg.

a red velvet cloth on which silver dishes and fruit are placed. Neither of the heads can be described as interesting. The warrior is a stout burly-looking man who but for his cuirass and military boots might be a farmer,

while the features of the lady, who is dressed in white satin, have a poor, lackadaisical expression. This picture, finished with all the care which Dutch art lavishes upon accessories, correct in drawing and at least not offensive in colour, is nevertheless supremely prosaic. The background is lighter than usual in works of this class. The surface of the paint has been injured in parts.

527 *The Music Lesson.* Gerard **Terburg**, 1608-1681. G.G. Dutch School.

On the left a young cavalier, whose head is seen in profile, sits with his elbow on a table playing the lute. On the right stands a lady with a music-score in her hand. Behind her is an arm-chair, on which a little dog is lying. In the background a woman peeps in at the group from a half-opened door. This is on a larger scale than some other examples of the master, but is by no means the best. It is a melancholy-toned picture, and the figures introduced are extremely plain.

528 *The Concert.* Gerard **Terburg**, 1608-1681. Dutch G.G. School.

Seated at a table covered with an oriental carpet is a young woman dressed in white satin. Her face is seen in profile. She is singing from a music score which she holds in one hand, while she beats time with the other. On the left, behind the table, a companion accompanies

her on a guitar. On the right is a young page bearing a salver.

It would be difficult to find, even in a Dutch picture,



The Music Lesson, by Terburg.

three plainer people than in this group, yet Terburg, by deft use of colour, truthful chiaroscuro, and delicacy of finish, has invested this little scene with great interest.

The white satin dress and tablecloth of rich thick pile are painted with consummate skill.

The figures are about ten inches high.



The Concert, by Terburg.

Tintoret. (See **Robusti.**)

414 *The Holy Family*, by Benvenuto **Tisi** (Garofalo), G.G.
1481-1559. Ferrarese School.

The Virgin with the Infant Jesus, St. Joseph and

St. Elizabeth, and the child St. John, are grouped together in the foreground. Through a window in the rear are seen a village and a mountainous landscape, studied with a keen appreciation of natural effect especially in the treatment of cloud forms. The figures, about half life-size, are ably designed but of minor interest, and painted with less regard for chiaroscuro than the landscape. Note the inaccurate lighting of the Virgin's hand held up against the open window. This picture is said to have once belonged to Charles I.

416 *The Madonna and Child*, by Benvenuto **Tisi** (Garofalo), 1481-1559. Ferrarese School.

In front of a ruined building the Virgin kneels in adoration before the Infant Christ, over whose head an angel holds a crown of thorns. In the sky above other angels bear emblems of the Passion. This picture derives its chief interest from the landscape background, which includes the distant view of a village with mountains beyond. The introduction of rustic buildings in this and the preceding picture for the mere sake of picturesque effect is somewhat remarkable, and gives an air of natural truth to the scene which is unusual in works of this date. There is a replica of this picture in the Dresden Gallery.

Titian. (See **Vecelli.**)

- 577 *Portrait of Marie Leczinska, Queen of France*, by S.F. Louis **Tocqué**, 1696-1772.

A full-length life-size presentment of a brocaded satin gown, above the bodice of which are the head and bust of a queen who points to her jewelled crown with evident satisfaction. This picture was enlarged some years ago, for what purpose it is difficult to say, unless for the purpose of matching a pendant in size. The asphaltum (or whatever medium may have been used at that time) is much cracked on the surface.

- 580 *Dibutade drawing the Portrait of her Lover* by S.F. *Lamplight*. Robert **Tournières**, 1668-1752. French School.

She holds a lighted torch in one hand, and with the other traces the outline of a shadow cast by the figure of a young man on her left. This is a powerfully painted little work, recalling something of the manner of Ribera.

- 250 *The Deluge*, by Girodet de Roucy **Trioson**, 1767-1824. S.S.C. French School.

A man carrying his father on his shoulders, and holding by the right arm his wife, who holds one infant to her breast, and another child by the hair of its head, seizes the branch of a tree in a hopeless endeavour to gain the summit of a rock. The branch is breaking, and the whole group are on the point of falling into an

abyss below. On the left is the figure of a drowning girl.

Judged by a standard of probability this scene thus depicted becomes preposterous. As an artistic composition it is equally at fault, the two arms of the man and woman making one long and ugly diagonal line, which stretches over half the length of this huge picture.

251 *The Sleep of Endymion*, by Girodet de Roucy **Trioson**, S.S.C 1767-1824. French School.

Absurd as some of David's designs are, and however much Géricault's pictorial extravagance may be condemned by modern critics, it is certain that neither of them ever reached the depth of artistic degradation realized in this picture by Trioson, which, on the whole, may be pronounced the worst example of French art in the room.

In a vain attempt to paint the moon's rays, shining under all but impossible conditions, he has sacrificed everything in the way of colour, and filled his canvas with a huge and fleshy figure of Endymion, in which all manly grace is obliterated by chalky flesh tones, and whose long black ringlets decorate a face which looks as if it had been rouged. The effect of chiaroscuro produced reminds one more of limelight than the moon, and under this effect the foliage in the background of the picture—by far the best portion of the work—becomes artificial and unpleasant.

- 252 *Atala at the Tomb*, by Girodet de Roucy **Trioson**, S.S.C. 1767-1824. French School:

At the entrance to a cave, Chaclas and Aubry are about to bury in a grave which they have dug, the body of Atala. On the left Chaclas, seated on a stone with his feet in the grave, receives the corpse, whose head is supported by the hermit. This is a tender and romantic subject, treated after a prosaic and eminently mechanical fashion. It would really almost seem that in modern work perfection of academical skill in drawing and shading is incomparable with the higher qualities of art. Here all is smooth finish and unreality, sham sentiment, and false colour. The figures are larger than life, a fact which in itself renders the style of treatment all the more objectionable.

- 858 *The Toilet of Esther*, by Jean François de **Troy**, 1679- S.F. 1752. French School.

This picture is chiefly remarkable for the large amount of wall space which it occupies in the centre of this long gallery. It is difficult to say why so conspicuous a place was assigned to it. Its artistic merits are small.

- 851 *The First Chapter of the Order of the Holy Ghost*, S.F. held by Henri IV. in the Church of the Convent des Grands-Augustins, in Paris, 1595, by Jean François de **Troy**, 1679-1752. French School.

- 859 *The Swooning of Esther.* Jean François de **Troy**, S.F.
1679-1752. French School.

These are two large and ambitious works executed by the same painter, but differing widely from each other in taste and style of execution. 581 is rich in chromatic quality, and looks like an imitation of Venetian art in the sixteenth century. 859 is very inferior in colour. The draperies of the central figures are ill-harmonized, and in the right-hand group we find scarlet and blue in juxtaposition.

Uccello. (See **Dono.**)

- 155 *Portrait of an Old Woman.* **Unknown.** Flemish L.C.
School (17th century).

Half-length, dressed in black, with a yellow muslin veil. This is a vigorously painted picture, suggesting something of Rembrandt's manner, but more refined in some respects. The features are dexterously modelled with warm shadows; the eyes soft and expressive.

- 496 *Madonna and Child*, with four Saints. **Unknown.** S.S.M.
Florentine School (15th century?).

The Virgin is seated on a throne holding the Infant Jesus. On the left are St. John the Baptist and St. Augustine; on the right St. Francis of Assisi. This is an interesting, but unfortunately a much damaged picture. The features of the central figures are singularly

plain, but the head of St. John is finely designed. The draperies are especially good, both in drawing and colour. The figures are rather less than life-size, and the painting is executed on panel.



Portrait of a Young Man, by Franciabigio (?).

523 *Portrait of a Young Man.* **Unknown.** Italian (16th S.C. century).

A half-length figure, nearly life-size, dressed in black, with dark hair, resting his left arm on a pedestal; land-

scape background. This picture, although by an unknown hand, is a very interesting one, and well worth examination. It bears a close resemblance, in style of execution and sentiment, to the work of Franciabigio, and may be reasonably attributed to that painter. The long chestnut-coloured hair and deep-set melancholy eyes give picturesqueness and expression to features in which there is more of mental character than physical beauty; but the attitude is manly and dignified. It is painted on panel which would seem to have been enlarged at a later date, if one may judge from the treatment of the foliage introduced on the extreme left of the picture.

- 593 *Ecce Homo*, } Unknown. Flemish School G.G.
 594 *The Holy Virgin*, } (15th century).

These may be examined as interesting specimens of their school and date. In each case the painter has endeavoured to convey an expression of grief by introducing a painful redness in the eyelids. The hands of the Madonna are raised in prayer; those of the Saviour are clasped in front. The gold background is quaintly hatched over with small black lines.

- 595 *The Annunciation*. Unknown. (15th century.) G.G.

On the left, an angel, in a white robe with a mantle of gold tissue, appears to the Virgin, who is kneeling at a *prie-dieu*, with a devotional book in her hand. At the further end of the room is a bed, at the head of which hangs a

gold medallion representing our Saviour enthroned, and in the act of benediction.

In the centre of the room are a chair, a little cupboard of carved wood, with a brass basin and ewer. From the ceiling hangs a chandelier of wrought metal work. A window, of which the upper part is filled with stained glass, reveals a distant landscape. On the ground near the angel is a vase with the emblematical lily.

A picture very similar to this, and possibly by the same hand, is in the Pinakothek at Munich. The painting of the angel's robe (which is richly diapered with an elaborate pattern, correctly drawn in perspective), and of the furniture and accessories, is highly finished; but the figures, about eighteen inches high, are of a conventional type, and deficient in interest. It is a low-toned picture, both as regards light and colour. The effect aimed at is apparently that of sunset.

607 *Portrait of a Young Man.* **Unknown.** (16th cen- G. G.
 tury?)

Half-length, rather less than life-size; clad in a brown doublet trimmed with black, and wearing a red cap. Landscape background, with a river in the distance.

This portrait, formerly attributed to Garofalo, has since been variously attributed to Holbein and Quentin Matsys. It is hung too high for close examination, but, if one may judge from the rich quality of the flesh tones and the colour of the landscape, the painting, if not

Italian, is evidently the work of an artist directly influenced by Italian taste. It is in many respects admirably executed, and deserves a better place on the walls.

- 650 *The Deposition from the Cross.* **Unknown.** French E. F. School (14th century).

In the centre of the composition the Virgin kneels before the body of our Lord. Behind to the left are the Abbé Guillaume and one of the holy women weeping. On the right stand St. John and St. Joseph of Arimathea, who holds the crown of thorns. In the foreground kneel Mary Magdalen, holding a vase, and another female saint, her hands clasped in prayer. Landscape background, in which the Abbey of St. Germain-des-Près and a Calvary are introduced. This is an interesting picture, and deserves a better place. It seems in former days to have been ascribed successively to Van Eyck, and to Fabrino, a Venetian painter, and certainly possesses some characteristics both of early Flemish and Italian art. The figures are about two-thirds the size of life. Some of them are designed with grace, and a strong sense of devotional feeling. The draperies also are well cast and good in colour, though portions appear to have suffered from repainting.

- 651 *Portraits of Jean Juvenel des Ursins.* **Unknown.** E. F. French School (14th century).

This is a large horizontal picture, unfortunately hung too high for close inspection. The figures, rather less than life-size, are ranged formally behind each other in a kneeling posture, as in family monuments of the Jacobean period. They are well preserved, and the costumes very interesting. The flesh tones are pale, and the features well modelled. There are no cast shadows even on the draperies, where the folds are expressed by a deeper shade of the same colour. The background is of gold lacquer, resembling a leather screen, and extends behind all the figures. Above this are represented three bays of a Gothic arcade enriched with gilt ribs, under which traceried windows are seen.

This picture was formerly in the Church of Notre Dame in Paris. A detailed description of the persons represented will be found in the official catalogue.

- 652 *Portrait of Guillaume Juvenel des Ursins*, Chancellor of France under Charles VII. and Louis XI. E.F.
Unknown. French School (15th century).

Bust-length, life-size; dressed in a robe trimmed with fur. His hands are joined in prayer before a table on which a book lies open. The wall behind is divided into piers and openings, the former being decorated with low relief gilt ornament in the *cinque cento* style. The features are carefully modelled, but the painting is dry and hard in execution, and the flesh tones very dark.

- 653 *Portrait of Charles VII. of France.* **Unknown.** E.F.
French School (15th century).

Bust-length, life-size. He wears a dress of red velvet trimmed with fur at the neck and wrists. His clasped hands rest on a brocaded cushion. On the frame appears the following inscription :—

LE TRES VICTORIEUX ROY DE FRANCE

CHARLES SEPTIESME DE CE NOM.

Painted in much the same style as 652. Both are interesting as specimens of early French art.

- 654 *Portrait of a Woman.* **Unknown.** French School E.F.
(15th century).

Bust-length, about two-thirds life-size. The costume belongs to the period of Louis XII. She wears a robe of blue silk (the sleeves trimmed with fur) over another dress of red velvet. Hanging from a chain round her neck is an oval locket, enriched with a bas-relief representing St. John the Baptist with an open book on his knee. In her left hand she holds a pennant, on which is the following inscription :—"QVOILQVE NON VEDE YO MY RECORDE." The hands are unnaturally small. The flesh tints are pale, and the shading slight. The background is of gold, diapered with a pattern of blue and white pansies. The surface of the picture is much cracked, but it has apparently escaped restoration.

- 655 *Portrait of Guillaume, Baron de Montmorency, Cheva-* E.F.

lier d'Honneur of Louise de Savoie, Duchess of Angoulême, mother of Francis I. Unknown. French School? (16th century).

Bust-length, about two-thirds life-size, dressed in a red doublet and a black over-garment, trimmed with fur.

This is an interesting portrait. It is a little doubtful how far the abnormal hollowness of his cheeks, and the peculiar shape of the upper lip are the result of defective workmanship, but there is so much character and individuality in the expression that we may give the painter the benefit of the doubt. The flesh tints are yellow and leathery, heightened, however, on the cheeks. The shadows soft, warm, and transparent, and high lights generally absent. The hair is rendered with a broader touch than might be expected from the school and date, but the painting of the gold chain round the baron's neck is carefully detailed. Underneath is the following inscription in old French :—

Le Baron de Montmorency ×
Nommé Guillaume × près ainsy
Qu'est cy pourtraict L'an mil en date ×
Cinq centz vingt et cinq pour bon acte ×
Rediffya ce temple icy. ×

656 *A Dance at the Court of Henri III. Unknown. E.F. French School (16th century).*

In the interior of a large hall dames and courtiers are dancing hand in hand. On the left, among other figures,

is seen the king, near his mother, Catherine de Médicis. Musicians in the background.

The chief interest of this picture lies in the illustration which it presents of French court life in the sixteenth century. Some of the heads are well drawn; others among the group of dancers are curiously distorted. The flesh tones are leathery and the shadows black. The figures in the foreground stand about two feet six inches high.

735 735 and 110 are two more portraits of Francis I., both E.F. 110 hideously ugly. **Unknown.** French School.

875 *The Martyrdom of St. Denis.* **Unknown.** French E.F. School (14th century).

In the centre is represented our Lord on the cross, while the Almighty appears above in the act of benediction. On the left, behind a prison grating, Christ administers the sacrament to a bishop. On the right, a saint is being decapitated with a ponderous axe. The execution of this work is very archaic and coarse in its details. The principal colour used is bright blue, the robes of the martyrs being powdered with a gold diaper. No shadows are introduced, but the modelling of the limbs and the expression of the features are remarkable, considering the early date of the painting. The background is gold, overlaid with white rays emanating from the figure of the Almighty.

- 876 *The Dead Christ.* **Unknown.** French School (14th E.F. century).

A circular composition, in which the figures are about one-third life-size. The Saviour's body is supported by the Almighty. On the right are the Virgin and St. John. On the left the arms of Burgundy. The design of this group—in *motif*—far surpasses its execution. Considering the early date of the work, the modelling is far better than might be expected. The drawing, though archaic, is not clumsy; the colours, though vivid, are not harsh; and the heads are conceived with a strong feeling of reverence. It is possible that the objectionable and rudely painted stream of gore which defaces the scene may have been introduced or at least exaggerated by a later hand. It is certain that portions of the work have been retouched. The draperies are inferior.

- 878 *Portrait of Philip the Good, Duke of Burgundy.* E.F. **Unknown.** French School (14th century).

Bust-length, half life-size, dressed in a black doublet trimmed with fur, and wearing the Order of the Golden Fleece. His huge black cap is turned up at the brim like that of a Chinese mandarin.

This is apparently a well-preserved work, but beyond its historical interest, and the quaint character of the costume, it presents little to attract. The features, though modelled with some care, are wooden and expressionless.

The flesh tints are very pale, and unrelieved by high lights even in the eyes. The background is of light sage green.

- 879 *Portrait of Pierre de Bourbon, Sire de Beaujeu, Duc d'Auvergne, son-in-law of Louis XI.* E. F. **Unknown.** French School (15th century).

A half-length figure, about two-thirds life-size, in an attitude of devotion. Before him stands St. Peter. If this picture has not been repainted in parts, the landscape seen through a window at the back of the group is very remarkable, considering the date of the work, being, with the exception of the clouds, extremely realistic. Pierre of Bourbon is a very ugly man, with lank fair hair. The figure of St. Peter is dignified and interesting. Both heads are finely drawn, and the draperies tastefully arranged, but portions of the painting suggest the probability of restoration.

- 882 *Portrait of Louise de Lorraine, Queen of France, wife of Henri III.* E. F. **Unknown.** French School (16th century).

Bust-length, about two-thirds life-size. This portrait, despite the unnatural pallor which at present distinguishes the complexion, retains some elements of beauty. The high frilled collar standing up at the back of the neck, which is encircled by a pearl necklace, is very picturesque.

All these heads are solidly painted in a good style of art ; the features, as a rule, carefully modelled, with no definite shadows except under the nose. The backgrounds are generally plain, the colour used being a gradated grey or green (there is no instance of red). The flesh tints have probably paled with age.

- 883 *A kneeling Abbess.* **Unknown.** French School (16th E.F. century).

A long upright picture of an abbess kneeling before a *prie-dieu*, with a crozier in her arm. The figure, which is about half life-size, though painted in a dry and formal style, indicates a nearer approach to realism than many examples in the same room. It is low in tone, but the pale flesh tints are slightly heightened in colour on the cheeks. Gold is introduced in the head of the crozier and in the armorial bearings worked in the *prie-dieu* cloth. The hands are small and rudely modelled.

The diapered pattern on the curtain behind the figure has been apparently retouched.

- 677 *Landscape*, by Cornelis **Uysmans**, 1648-1727. Flemish G.G. School.

On the right, broken ground resembling a landslip, three peasants, and a flock of sheep ; on the left, a water-course. A roughly-painted but effective little landscape, somewhat like the works of David Cox in style.

584 *The Judgment of Solomon*, by **Valentin**, 1600-1634. S.F. French School.

Solomon, seated on his throne with the body of the dead infant at his feet, directs a soldier who bears a drawn



The Judgment of Solomon, by Valentin.

sword towards the living child held by one of the women whose figures are seen at half-length.

The treatment of chiaroscuro in this work appears to result from an imitation of Ribera. It shows inventive power and vigorous drawing combined with a certain feeling for quality of colour, but the shadows, especially in the background, are forced and inky.

- 426 *The Madonna and Child*, by Pietro Vanucci (Perugino), 1446-1524. Umbrian School.

The Virgin, holding the Infant Christ on her knees, sits in the centre of a terrace, with St. Rosa on her left, and St. Catherine on her right. Behind are two angels



The Holy Family, by Perugino.

in adoration. In the background is a landscape. Notwithstanding some evidence of restoration in certain details, this is an excellent and charming example of the master. The figures are about half the size of life, characteristically posed, and sharply defined in outline.

The Virgin's robes are of the traditional colours, but not of the usual form, her neck being bare to the collarbone, where the dress is enriched by a brooch of artistic workmanship. Her hair, as well as that of the attendant angels, is fair, and worn over the ears in a knot on each side of the face.

The dress of St. Catherine is very beautiful in design and in the arrangement of the gauze scarf round her shoulders.

The same conventional type of features may be recognized in all the heads;—high foreheads, delicate smiling lips, arched eyebrows, and drooping eyelids. The hands are small, with tapering fingers exquisitely modelled, though somewhat affected in action. The draperies are crisp in fold, and carefully arranged both as to form and colour, the crimsons being delicately gradated and balanced by cold blue, lavender, and sage green. High lights are freely used, but always with a softened edge. The whole work is admirable in composition, full of saintly grace, and painted with a keen sense of physical beauty. It is executed on panel (circular), and once formed part of the Collection Lapeyrière.

427 *The Holy Family*, by Pietro **Vanucci** (Perugino), S.S.M. 1446-1524. Umbrian School.

The Virgin, seated between St. Catherine of Alexandria and St. Joseph, holds the Infant Christ in her arms. A very beautiful and characteristic example of

the master. The figures are rather less than life-size, and seen to half-length. St. Joseph stands with down-cast eyes in a reverential attitude. The Virgin is a model of feminine dignity and grace. Her features



Virgin and Child, by Perugino.

bear a strong resemblance to those of St. Catherine, and would seem to have been painted from the same model. Both have drooping eyelids, with tenderly pencilled arched eyebrows, and daintily curved lips.

The hair is carefully detailed, and a dark background secures perfect definition of form with the least possible amount of cast shadow. The flesh tints have probably paled with time, but, no doubt, were always delicate, though some of the stippled portions must be regarded with suspicion. Except in one instance (on the features of St. Joseph), all the high lights are gradated. The draperies are arranged with simplicity and breadth. Where gold embroidery is introduced, as in the dress of St. Catherine, the threads are rendered with great fidelity. A sense of exquisite refinement pervades the whole composition, from the gracefully inclined heads, each enshrined in its airy nimbus of powdered gold, to the daintily modelled hands. In drawing, colour, and technical execution, as well as in the more subtle qualities of artistic taste, this charming work seems to realize the highest excellence of its class.

A replica exists in the Belvedere Gallery at Vienna.

429 *A Combat between Love and Chastity*, by Pietro S.S.M.

Vanucci (Perugino), 1446-1524. Umbrian School.

In the centre of the foreground several female figures symbolizing Chastity and Pleasure encounter each other armed with bows and torches. On the left hand Love is captured by Wisdom in the person of Minerva. On the right are satyrs. In the back are represented various mythological fables, the stories of Europa, of Daphne, and others. This is a quaint and curious work, indicating the

effect of the Renaissance on Perugino's style and choice of subject in a departure from sacred themes. The principal figures are about eighteen inches high, lively and varied in action, and graceful in motive of design, if not always in actual drawing. They are thinly painted and sketchy in parts, the green under painting revealing itself here and there below warm flesh tones. The trees and landscape generally are of a conventional order. Portions of the picture, which is executed in distemper, seem to have suffered from modern restoration. It was successively in the possession of Isabella d'Este, Duchess of Mantua, and of Cardinal Richelieu.

439 *The Madonna and Child adored by Saints.* T. Vecelli G.C. (Titian), 1477-1576. Venetian School.

The Infant Jesus lies on the knees of the Virgin, who is seated on the left. On the right are St. Etienne, St. Ambrose, and St. Maurice. Landscape background.

A warm-toned picture, very rich and harmonious in colour. The reds (of which there are three or four distinct shades) predominate. The figures are life-size, and seen at half-length. The Virgin's features are very beautiful, and her robes admirably disposed, both as regards form and effect of light, in broad masses of drapery, with telling shadows. One of the saints is dressed in scarlet, and wears a cap of the same colour. He has a long fair beard, and bears an open volume in his hands. The pose of the figure is remarkable for its dignity. On

the whole, this picture may be described as one of the finest examples of Titian in the Louvre. There is a replica of it in the gallery at Vienna.

- 440 "*La Vierge au lapin*," by T. **Vecelli** (Titian), 1477 G.G. 1576. Venetian School.

The Virgin, seated on the ground, surrounded by a landscape, holds a white rabbit with her left hand. St. Catherine stoops towards her, holding the Infant Jesus. In the middle distance is a shepherd with his flock. Signed "TICIANVS . F."

A very charming picture, brilliant, but yet mellow in colour; the crimson of the Virgin's dress cleverly graduated, and prevented from crude contrast with the blue mantle by the introduction of the white rabbit, which brings all together. The heads, both of the Madonna and St. Catherine, are very beautiful; and the action of the Child, whose attention is arrested by the rabbit, is very natural and lifelike. The vitality of the flesh tones throughout is remarkable, and the landscape as usual is admirably painted.

- 441 *Holy Family*, by Tiziano **Vecelli** (Titian), 1477-1576. G.G. Venetian School.

The Virgin is seated on the right, before a building decorated with columns. On her knees is the Infant Christ, to whom St. Agnes presents a palm. On the

left is the child St. John with a lamb. Landscape background.

This is a thinly painted picture, very rich and lovely in colour, with natural and luminous flesh tones outlined in warm brown. There is nothing spiritual or even interesting in the Virgin's features, and St. Agnes is simply a pretty girl, but the distant landscape, though a mere sketch, is very charming. The arrangement of the three heads in a diagonal line across the canvas cleverly diverts the eyes from the square proportions of the picture. The excellence of its colour is best appreciated at a little distance.

443 *The Disciples at Emmaus*, by T. Vecelli (Titian), G.G.
1477-1576. Venetian School.

Our Lord, seated at a table, blesses the bread. On the left are a disciple, a servant, and a youth, bearing a dish. On the right is the other disciple, with clasped hands. Landscape background. Signed "TICIAN." This is a gloomy and coarsely painted picture, exhibiting little or nothing of the painter's best characteristics. The features of the principal figure are devoid of expression, and the shading of all the heads is unexplained by the surrounding conditions of light. Excepting the attitude of the disciple on the right, there is no trace of devotional feeling in the work. Even the pallium thrown over the shoulders of one of the figures looks like a drover's plaid.

445 *Christ crowned with Thorns*, by Tiziano Vecelli G.G.



Christ crowned with Thorns, by Titian.

(Titian), 1477-1576. Venetian School.

Our Lord, holding the reed, is seated before the door

of the prætorium, over which is a bust of Tiberius. Three soldiers and two executioners are fixing the crown of thorns on His head. This is a painful picture, in which the action of the figures is needlessly violent, and the chiaroscuro, though effective, equally exaggerated. The green grey background affords a good foil for flesh tints, and the master's hand may be recognized in the admirable modelling of naked limbs. But it is to be regretted that such power and skill should have been bestowed on such a repulsive subject.

The picture is signed "TITIANUS F." There is a sketch for the same design at Munich.

446 *The Entombment of Christ*, by Tiziano Vecelli S.C. (Titian), 1477-1576. Venetian School.

The body of our Lord, wrapped in a shroud, is borne by St. Joseph of Arimathea, Nicodemus, and St. John. On the left the Magdalen supports the Virgin Mary. A magnificent example of the master. To appreciate the extraordinary dexterity of this work, it should be seen first at a distance, and then near. It is broadly painted, but every touch tells. The grouping of the three nearly life-size figures is admirably arranged so as to combine a symmetrical composition with varied action. A large proportion of the picture, including the head and shoulders of the dead Christ, is thrown into transparent shadow which subdues without concealing the rich and mellow tones beneath. In attitude and ex-

pression the figures indicate all the refinement and tenderness of treatment which the subject deserves. Perhaps the least successful head is that of the Virgin, whose grief is of a somewhat conventional type. The charming peep of landscape, with dark trees relieved against a twilight sky, is a valuable element in a scheme of



Entombment of Christ, by Titian.

colour which would be perfect but for the undue brightness of some blue drapery, for which in its present state it would be hardly fair to hold Titian responsible.

This picture, which is painted on canvas, belonged to the collection of Louis XIV.

by Tiziano **Vecelli** (Titian), 1477-1576. Venetian School.

Antiope, a nearly nude and life-size figure, lies sleeping at the foot of a tree. Jupiter raises the drapery which covers her. On the left a young hunter holds



The Venus del Pardo, by Titian.

two dogs in leash. A satyr, with a female figure, and an amorino in mid-air, complete the composition.

This is one of the finest works by Titian in the Louvre, uniting perfect skill in the treatment of the human form with an exquisite sense of beauty in landscape, despite

the unconventional position of the tree which divides the scene into two halves. The sleeping nymph is very lovely, both in modelling and colour, and the other figures are distinguished by their lifelike action. The classic myth which forms the subject of the picture is one to which Titian's style of art is far more appropriate than to the sacred themes which he often selected for illustration.

It was probably painted for Philip II. of Spain, and subsequently passed into the collection of Mazarin.

- 450 *Portrait of Francis I.*, by T. **Vecelli** (Titian), 1477- G.G. 1576. Venetian School.

The king, whose figure is seen at half-length with the head in profile, wears a pale crimson dress slashed with white, and a black cap trimmed with feathers. His right hand rests on the hilt of his sword. He wears on his neck a medal representing St. Margaret. The costume is picturesque, and the figure manly and dignified in spite of the almost grotesque ugliness and cunning expression of the features.

Many replicas of this work exist.

- 451 *An Allegory*, by T. **Vecelli** (Titian), 1477-1576. G.G. Venetian School.

A man in armour, but bare-headed (Alphonse d'Avalos ?), is caressing a young and fair-haired woman, seated, and holding a globe on her lap. On the right

are a young girl crowned with myrtle, and Cupid bearing a bundle of arrows, charming in colour, and in its realization of feminine beauty. In the whole range of Titian's figure-pieces there is, perhaps, nothing more



Portrait of Francis I., by Titian.

exquisite than the painting of the right arm and shoulder of the seated figure. In form, harmony of flesh tones, and technical skill of execution, one can scarcely imagine anything finer. The proportions of the picture are

square ; but the painter has cleverly counteracted this by the pyramidal lines of his group, which culminate in the knight's head.

452 *Alphonse de Ferrara and Laura de' Dianti.* Tiziano S.C.



An Allegory, by Titian.

Vecelli (Titian), 1477-1576. Venetian School

A life-size group of two figures seen at half-length. Laura *décolletée*, holding a tress of her fair hair in one hand and a flask in the other, looks at her reflection

(now hardly discernible) in a mirror, which is held by Alphonse standing on her left. This is a well-known and very fine example of Titian. The flesh tints are wonderfully luminous and lifelike, solidly painted with soft and transparent shadows. The features and expression of the female figure are very lovely, and her beauty is enhanced by the piquant contrast of fair hair and dark eyes. Her dress is of sage green, separated from actual contact with the bosom by a white cambric *camicetta*, while a bit of blue drapery thrown over the left arm completes, with the white sleeves, a most exquisite harmony of colour. The modelling of the arm and shoulders is absolutely perfect. The sweet expression of the mouth is slightly marred by a blotch of varnish or some other substance on the lower lip. This charming picture formed part of the collection of Louis XIV.

- 453 *Portrait of a Man*, by Tiziano **Vecelli** (Titian), 1477- G.G. 1576. Venetian School.

Life-size figure, dressed in black, three-quarter length, standing, and turned to the left, with the right hand on his hip.

- 454 "*L'Homme au gant*," by Tiziano **Vecelli** (Titian), G.G. 1477-1576. Venetian School.

Life-size standing figure, dressed in black, with the left hand gloved, and resting on a plinth.

In these two masterly portraits vitality is given to the

flesh tones by the exclusion of colour elsewhere. We find nothing but black, white, and grey in the costume and background of each picture.

“L’Homme au gant” bears the painter’s signature. Both were in the collection of Louis XIV.



“L’Homme au gant,” by Titian.

- 456 *Portrait of a Man*, by T. Vecelli (Titian), 1477- G.G. 1576. Venetian School.

Life-size, bust-length, turned to the left, dressed in fur. On his breast a cross of the order of Malta, sus-

pended by a gold chain. This portrait has probably lost much of its original quality of colour ; at present the flesh tones are obscured by dirt. The head is full of character, the expression penetrating, and the features handsome, in spite of a somewhat underhung lower jaw.

- 37 *Portrait of the Infanta Maria Theresa*, afterwards L.C. Queen of France, by Don Diego de Silva y **Velasquez**, 1599-1660. Spanish School.

Life-size, bust-length. This portrait is very remarkable, not only from the extraordinary costume which it illustrates, but from the style of its execution. The features are quite young, and distinguished by the same type of protruding under-lip which we find in Velasquez's portraits of Philip IV. The coiffure is extraordinary, the hair being frizzled out over puffs on each side of the face and decorated with flowers or ribbons (it is difficult to say which) of rose colour. From these hang pendants (of steel and gold). The complexion in the present state of the picture resembles that of a rag doll, and the same colour is made to do duty for lips and ribbons. The white stiff-bodied dress is painted with characteristic dexterity. An olive-green curtain forms the background.

- 39 *Portrait of a Young Woman*, by Don Diego de Silva L.C. y **Velasquez**, 1599-1660. Spanish School.

Bust-length, with fair hair falling to the shoulders, black and white dress. Collar trimmed with pearls.

A very inferior example of the master. The features and flesh tints bear some resemblance to the portrait already described (37).



Portrait of Maria Theresa, by Velasquez.

- 551 *Portrait of the Infanta Maria Marguerita, daughter of Philip IV. of Spain*, by Don Diego Rodriguez de Silva y **Velasquez**, 1599-1660. Spanish School. G.G.

A half-length standing figure, life-size, the right hand

resting on a chair. She is dressed in a white satin frock, trimmed with black lace, and wears a pink bow in her long fair hair.

This is a charming portrait, full of child-like grace, the delicate flesh tints blending admirably with soft grey



Portrait of the Infanta Maria Marguerita, by Velasquez.

transparent shadows, and the whole swiftly but dexterously painted.

- 552 *Portrait of Philip IV., King of Spain*, by Don Diego G.G. de Silva y **Velasquez**, 1599-1660. Spanish School.

The king is represented bareheaded, and standing before a sketchily treated landscape background. He holds a fowling-piece in his right hand; on his left is a dog. This is a masterly portrait, and interesting in spite of Philip's ugly mouth and disagreeably underhung jaw. He wears an olive brown jerkin with a white collar, full dark-coloured trunk hose, and boots. The figure is manly, and the features broadly modelled, with warm transparent shadows. In point of colour, this may be described as a distinctly *brown* picture, just as Gainsborough's "Blue Boy" is a *blue* picture.

- 554 *A Group of Portraits*, by Don Diego de Silva y Velasquez, 1599-1660. Spanish School. G.G.

Thirteen figures assembled in the open air; among them may be recognized Murillo and Velasquez himself. A small, but effective study—hardly more than a sketch in parts, but one in which every touch indicates a master hand. The pose of the figures is easy and lifelike, and their dresses exceedingly picturesque, both in form and colour. The light tone of the sky gives great force to the composition. The nearest figures are about twelve inches high.

- 545 "*Fête given on the occasion of the Truce concluded in 1609 between the Archduke Albert of Austria, King of the Netherlands, and the Dutch*," by Adrian van der Venne, 1589-1662. Dutch School. G.G.

In this very curious work a crowd of figures are introduced, presenting an appearance not unlike our modern Court pictures of a royal garden party at Chiswick. The figures are painted with extraordinary care, but have little or no pictorial relation to the landscape in they stand. Side by side with the historical personages represented are others in fancy dress and various fantastic drolleries.



Réunion de Portraits, by Velasquez.

The stage strut of the gentleman in blue breeches, who leads a richly-dressed lady by the hand, is very amusing, and his features are not unlike those of Napoleon III. The landscape and accessories of this picture are attributed to Breughel.

- 288 *The Fortune Teller*. François **Verdier**, 1651-1730. S.F. French School.

A gipsy woman examines the hand of a soldier seated at a table. A young man on the other side of the table is watching them, while another, enveloped in a cloak, draws from the pocket of the gipsy the head of a fowl. On the right, an old man sits playing the harp, and behind him is a girl with a guitar. This work, though by a French painter, presents certain characteristics of Spanish art. The shadows are unduly exaggerated, but the figures are cleverly grouped, and the heads drawn with skill and feeling. The picture indicates considerable power, but misguided taste.

547 *An Interior.* Jan **Verkolie**, 1650-1693. Dutch School. G.G.

In the middle of the room a woman, dressed in a skirt of yellow silk and a red bodice, sits holding an infant on her knees. On the right, behind a table on which a work-basket is placed, a servant is preparing the child's food. Apparently the only example of Jan Verkolie in the Louvre. It is painted in a somewhat lighter key of colour than his contemporaries usually adopted, and is decidedly warmer in its shadows. The brown and white spaniel jumping up to the hand of its mistress is very true to nature, and admirably painted. So is the amber-coloured satin of the lady's dress, and the oriental tablecloth (the pattern of which is rather ostentatiously elaborated). The wicker cradle to the left is a perfect marvel of finish. The best and most lifelike figure in

the group is that of the servant. The child has far too large a head, and is deplorably ugly.

- 633 *Deer-hunting in the Forest of Meudon*, 1818, by S. F. Antoine Charles-Horace **Vernet**, 1758-1835.

A large sporting picture, harsh and prosaic in style of execution. There is something eminently absurd to the



View of the Pont St. Angelo, Rome, by Joseph Vernet.

English eye in the appearance of men dressed in a quasi-military costume for hunting.

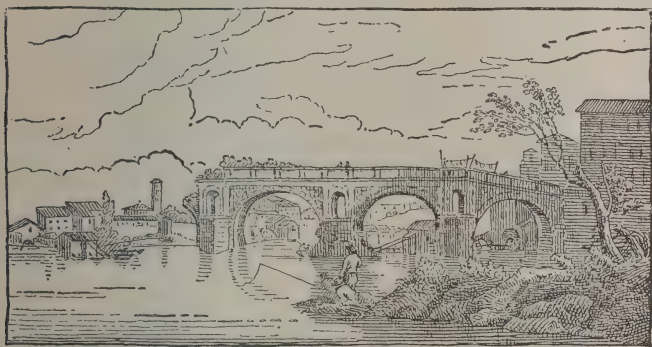
- 616 *The Bathers*, by Claude Joseph **Vernet**, 1714-1789. S. F. French School.

This picture belongs to the ideal landscape school of the period, eminently artificial both in light and colour, and well adapted for reproduction by chromo-lithography.

- 631 *View of the Castle of St. Angelo, Rome.* Claude S. F. Joseph **Vernet**, 1714-1789. French School.

- 632 *View of the Ponte Rotto, Rome.* Claude Joseph S. F. **Vernet**, 1714-1789. French School.

Vernet's work was always most successful when he adopted a light key of colour. These little views of the



View of the Ponte Rotto at Rome, by Joseph Vernet.

Tiber were probably painted on the spot, and are perhaps the best of the landscapes in the room, whereas the moonlight subject (626) is scenic and tricky.

Veronese. (See **Caliari.**)

- 259 *Susannah and the Elders*, by Antoinette **Vestier** (1786). L. C. French School.

Detestable in style and colour.

- 634 *St. Germaine, Bishop of Auxerre, and St. Vincent*, S.F. Deacon of Saragossa, by Joseph-Martin **Vien**, 1716-1809. French School.

This looks like an attempt to imitate Paul Veronese. It is nearly being a fine picture, but it is spoilt by the vulgar painting of the wreaths borne by the angels overhead. They look as if they were composed of artificial flowers.

- 458 *St. John the Baptist*, by Lionardo da **Vinci**, 1452-1519. Florentine School.

None but enthusiastic admirers of Lionardo will find much that is attractive in this mysterious and unsatisfactory picture.

The nearly nude figure of St. John, which at first sight might be mistaken for a woman, is seen at half-length, the right hand upraised and pointing to a distant cross. The eyes are deeply set, and the features generally wear the conventional smile which distinguishes so many of Lionardo's female heads, while the thick, curly hair which falls over the temples and ears lends additional effeminacy to the face. It is a work which represents the mannerisms rather than the best characteristics of the painter.

- 459 *The Madonna and Child, with St. Anne*, by Lionardo **da Vinci**, 1452-1519. Florentine School.

The Virgin, seated on the knees of her mother, holds

the Infant Jesus, who is playing with a lamb. In the background is a mountainous landscape. It is a matter of great regret that this curious and characteristic example of Lionardo should be in such a condition that portions



St. John the Baptist, by Lionardo da Vinci.

of the group are hardly intelligible. It is presumed to have been left in an unfinished state, but there are abundant signs that it has also suffered from age or accidental injury. The whimsical nature of the composition is the result of a quaint conceit, which is rendered

stranger by the fact that there is but little apparent difference of age between the Virgin and her mother. The expression on St. Anne's features is identical with that which one sees in the head of "La Joconde," and other



The Holy Family, by Lionardo da Vinci.

female portraits by the same hand. The quality of the colours in the draperies has probably deteriorated ; but the juxtaposition of olive green, toned crimson, and turquoise blue, considered in their present relation to each

other, can hardly be called satisfactory. Note the exquisite modelling of the Virgin's right foot. The landscape background will remind many of Turner's work when left half finished, as in some of his water-colour studies.

460 "*La Vierge aux rochers*," by Lionardo da Vinci, 1452-1519. Florentine School.

The Infant Christ is seated on the right of the foreground, supported by an angel, who points towards the youthful St. John, as he kneels in adoration by the side of the Virgin. Her right hand rests on St. John's shoulder; her left is extended towards the Infant Christ. A rocky cavern forms the background.

The fact that a replica of this work has been recently acquired by the National Gallery, will, no doubt, cause the Louvre example to be examined with special interest by English visitors, who, while noting the slight variations of design which exist in the two pictures,¹ cannot also fail to observe a greater variation in their excellence, and may congratulate themselves on the fact that the finer example is in London.

It may be freely admitted that an admiration of Lionardo's work is the result of an acquired taste. To an ordinary amateur the affected pose of the figures, the unreality of the flesh tones, the sombre gloom in which

¹ Consisting mainly in the position of the angel and details of the background. The emblematical cross which St. John holds in the National Gallery picture is absent here.

the scene is steeped, and the absence of attractive colour,



La Vierge aux Rochers, by Lionardo da Vinci.

are all apparent at first sight. It is only by patient study and attention that one is able to recognize the real merits

of the painter—the undefinable charm of expression which he can give to the presentment of human features, the perfection and conscientious care of his modelling, the fascinating mystery with which he invests his subjects—in short, the soul and sentiment of his work.

Dr. Richter in his excellent and compendious little treatise on Lionardo and his paintings, mentions that designs for this picture are to be found at Turin and Windsor.

- 461 *Portrait of a Woman*, by Lionardo da Vinci, 1452- G.G. 1519. Florentine School.

Bust-length, three-quarter face, dressed in a Venetian red robe, trimmed with gold braid, and white satin puffs tied with bronze-coloured ribbons. Her hair is smooth, and on the forehead is a jewel held by a silk cord.

This portrait derives its interest chiefly from the costume and marked individuality of expression, rather than from any realization of beauty. The coiffure suggests to Englishmen the hideous fashion of 1840, but the dress is extremely picturesque. Note the delicate Greek honeysuckle pattern of gold thread on a black ground, which forms a border to the square-cut bodice.

The head is nearly life-size, the complexion sallow, and the background very dark.

- 462 *La Joconde*. Lionardo da Vinci, 1452-1519. Floren- S.C. tine School.

This portrait, better known as "Mona Lisa,"¹ is a half-length and of life size. Mona Lisa's complexion is



"La Joconde," by Lionardo da Vinci.

pale and sallow, her mouth strongly dimpled at the

¹ Mona Lisa, the daughter of Antonio Maria di Noldo Gherardini, was a Neapolitan, and third wife of Zanobi del Giocondo (1460-1512), whence it comes that she is also called "la Gioconda."—*J. P. Richter.*

corners. Her eyes wear a peculiar and cunning expression, which is due partly to the position of the iris, and partly to a raising of the lower lid. The crown of the head is covered with a thin veil, from which the hair falls in ringlets concealing the ears. The hands are delicate and well modelled, with tapering fingers, but the flesh tints generally are marred by opaque and inky shadows. The colour is low in tone, and there are no high lights except in the drapery. In the background is a mysterious and weird-looking landscape. The surface of the paint in this picture, which is executed on panel, is much cracked. It is said that Lionardo worked upon this portrait during four years, and that Francis I. paid 4,000 gold florins for it.

463 *Bacchus*, by Lionardo da **Vinci**, 1452-1519. Florentine School. G.G.

This is a nearly life-size and almost nude figure of a youth, seated at the foot of a hillock, holding a thyrsus in his hand. The head is of an effeminate type, with long hair falling over the ears and round the neck. The flesh tones are unpleasantly pink in tone, and the shadows so much exaggerated that the foreground is nearly black. In play of features and expression, the face closely resembles the same painter's John the Baptist (458), but of the two the Bacchus is perhaps the more serious. Indeed, it may well be questioned whether the figure was not originally intended for St. John, seeing that

the action of the right hand pointing upwards is almost identical in each picture. However great the technical skill of these works may be, it can scarcely be said that either of them realizes a sentiment characteristic of the subject, when the introduction of a cross or a thyrus constitutes the main difference between a pagan deity and a Christian saint.

- 549 *Sea-piece*, in calm weather. Simon de **Vliegheer** (painted G.G. in 1640). Dutch School.

To the left a large boat full of people, and a little yawl with two figures. On the sea are numerous craft. On the right four men stand on a natural jetty. A fortified town in the distance.

A small horizontal picture, very slight in execution, but charming in its colour and effect of subdued light. Of its kind there is nothing better in the room.

- 551 *Portrait of a Man*, seated in his office. Ary de **Voys**, G.G. 1641-1698. Dutch School.

The figure is about twelve inches high, dressed in a red velvet jacket and black cap. He wears long hair and small moustaches. His right hand, holding a pen, rests on a book laid on the table, which is covered with an oriental carpet.

Highly finished, and excellent in colour. Although the shadows are exaggerated here, as in most Dutch pictures of this class, the background is not entirely en-

shrouded in darkness for the sake of effect, but the head is relieved against a picture hung on the wall, which gives the scene a far less artificial look than is common in works of the same school.

- 260 "*Clowns*," by Antoine **Watteau**, 1684-1721. French L.C. School.

A life-size and full-length portrait of "Pierrot," behind whom are seen four other actors of the Comédie Italienne. The attitude is intentionally awkward, and the features wear an expression which is amusingly *bête*.

- 263 *Scene in a Park*, by Antoine **Watteau**, 1684-1721. L.C. French School.

A pleasure party assembled by the side of a lake overshadowed by trees with soft dense foliage. The effect of evening light which illumines the sky is dexterously rendered, but the high lights on the dresses of the figures in the foreground are little better than dabs of white.

- 268 *Jupiter and Antiope*, by Antoine **Watteau**, 1684-1721. French L.C. School.

The nymph lies stretched upon a hillock fast asleep; Jupiter, in the form of a satyr, examines her with curiosity. Landscape background.

The solid flesh tones and strongly marked chiaroscuro of the work indicate a certain departure from Watteau's usual style. The figure of Antiope is in broad light,

the rest of the picture in half-tone or shadow. This effect is of course intentional, but untrue to nature.

- 270 *Shepherd and Shepherdess*, attributed to **Watteau**. L.C. French School.

A shepherdess in a red bodice and yellow dress sits in the centre, listening to a shepherd who is playing the flute. On the right are a dog and sheep. A clever little sketch of the Watteau school, painted in a light and attractive key of colour. The figures are of the pastoral kind, and happily posed.

- 553 *The Pirates Repulsed*. Jan Baptist **Weenix**, 1621-1660. Dutch School. G.G.

The scene is laid at a seaport, where a band of pirates have landed. An officer on horseback, followed by a negro attendant and two cavaliers, one of whom carries a flag, gives orders for the arrest of one of the marauders, who has been caught levanting with booty. A woman, who may be supposed to own the property, is on her knees in gratitude. Grouped around are inhabitants of the town, and various other figures.

The painting of this picture is very dexterous, giving an appearance of high finish, but on closer inspection this effect seems to have been achieved with but little labour. The association of colour is unfortunate in parts, and the draperies faulty throughout. The best portion of the

work is in the middle distance, where a crowd of figures are seen coming down to the shore.

- 698 *The Deposition from the Cross.* Rogier van der G.G. **Weyden**, 1400?-1464. Flemish School.

A very characteristic and interesting example of the master, whose sense of pathos and feeling for colour more than compensates for the crude realisms of early religious art. The rigid and still bleeding corpse, which lies diagonally across the lower part of the picture, is very painful, but the grief, tenderness, and sympathy expressed in the faces around evoke a higher sentiment. The draperies are admirably cast in form and fine in colour. The blue of the Madonna's robe is perhaps a little too *foncée*, but the crimsons are charmingly toned and gradated. The distant landscape is conventional, but painted with a certain regard for natural forms.

- 152 *The Pilgrims*, by Philips **Wouverman**, 1620-1668. L.C. Dutch School.

Two travellers resting near a cottage. One of them is feeding his horse. On the right two pilgrims receive alms from a woman surrounded by children. In the distance are other figures.

A pretty little example of Wouverman, nearly square in shape and divided diagonally into two halves, of which the lower half (including the cottage, horses and peasants) is brown and white, while the upper half (sky and clouds) is white and blue.

- 572 *Charge of Cavalry*, by Philips **Wouverman**, 1620- G.G. 1668. Dutch School.

A troop of cavalry bear down on a redoubt defended by horse and foot soldiers with artillery. Among numerous other figures may be noticed a trooper and a halberdier engaged in a hand-to-hand encounter. On the right an ensign lies dead beside his standard, which has fallen into a stream. Another soldier escapes, wounded, from the fray.

This little battle-piece, from which we may be sure Wouverman's ubiquitous white horse is not omitted, is distinguished by many excellent qualities of art, viz., delicate finish, effective distribution of light and shade, vitality of action both in men and horses, and last, though not least, a careful study of cloud forms. It is signed by the painter, and formerly belonged to the royal collection of Louis XVI.

- 574 *Huntsmen resting at an Innside*. Philips **Wouverman**, 1620-1668. Dutch School.

On the left, near a door, on which two peacocks are perched, a man is feeding his horse at a trough. Behind him another man is drinking from a Flemish flask. On the right, a peasant shows the road to a woman on horseback, attended by a servant also mounted. In front are three dogs.

This is a pretty little example of the master: pleasant

in its colour and soft effect of sunset glow, but the strong shadows cast by the dogs are artificial and untrue to nature in relation to the conditions of light by which the rest of the picture is illumined.

- 469 *The Expulsion from Eden*, by Domenico **Zampieri** G.G. (Domenichino), 1581-1641. Bolognese School.

The Almighty, supported by angels, reproaches Adam and Eve. On the right are a horse, a lion, and a lamb.

The figures in this picture are about twelve inches high, solidly painted, with well-defined outlines, and academical in design, but the form of Adam, who stands as though shivering in the cold, is of no heroic type. He points to Eve, who is sitting on a rock, as the origin of his disobedience, while she, by a similar gesture, indicates the source of her temptation in the Serpent, which is crawling before her. The celestial figure is amply draped, and floats through the air above. His head is that of a venerable old man, with long white hair and beard, all highly and delicately finished. The landscape, though conventional in style, is refined, and treated with a certain sense of natural effect. The animals are poor enough, and the huge horse on the right of the picture is a positive intrusion on the scene.

- 473 *The Ecstasy of St. Paul*, by Domenico **Zampieri** G.G. (Domenichino), 1581-1641. Bolognese School

The saint is being carried up to heaven by three angels. This is a small but well-known picture, clever as a com-



The Ecstasy of St. Paul, by Domenichino.

position and careful in finish, but vulgar and scenic in taste. The red drapery which floats across St. Paul's

green robe, resembles a tablecloth rather than a mantle. It serves no purpose but the display of colour, and is arranged in impossible folds.

This picture was copied by Le Bruin for the Jesuits before they presented the original to Louis XIV. It is painted on copper.

- 475 *Saint Cecilia*, by Domenico **Zampieri** (Domenichino), G.G.
1581-1641. Bolognese School.

This was at one time one of the most popular pictures in the Louvre; why, it is difficult to understand. The principal part of the canvas is occupied by the presentment of a bass viol, and a naked Cupid holding up a book of music to St. Cecilia, who does not pay the least attention to it, but turns her black eyes (and red nose) heavenwards. The flesh tones of the figure, which is life-size, are sallow and unpleasant. The dress is indeed picturesque in form, but wretchedly painted, or rather sketched, without regard to probabilities in fold or effect of texture. The beauty of the face is of that order which commends itself to those people who believe that the fittest proportion of human features is secured when the mouth is somewhat smaller than an eye.

- 153 *Tavern Scene*, by Hendrick Martinez **Zorg** (Sorgh), L.C.
1621-1682. Dutch School.

In the interior of a room a young man, seated near a large fireplace, is romping with a girl, to the amuse-

ment of some peasants who, seated round a table, are watching them. In the corner is a man playing the flute. The subject of this picture, which closely re-



St. Cecilia, by Domenichino.

sembles those so frequently handled by Teniers, is treated here with less coarseness than in his work. The effect of twilight seen through the open window is well rendered.

- 555 *St. Peter Nolasque and St. Raymond of Pegnafort*, G.G. by Francisco **Zurbaran**, 1598-1662. School of Seville.

St. Raymond, seated on the right under a canopy, and surrounded by ecclesiastics, addresses St. Peter Nolasque, who stands before him. Architectural background. A broadly painted group, in which the treatment of the draperies is large to a fault, and the high lights unduly accentuated. The figures are life-size, with expressive, characteristic features. Note the clever variation in shades of black introduced in the priestly robes; also that the tone of this picture is much colder than in Ribera's work.

- 556 *Funeral of a Bishop*, by Francisco **Zurbaran**, 1598-1662. School of Seville.

The body of the bishop, arrayed in white, is laid upon a stretcher covered with brocaded cloth. At the feet is a cardinal's hat. On the right are a kneeling monk and two children. On the left a pope, a bishop, and other figures standing.

This life-size group is remarkable for the strong individuality which distinguishes the heads introduced. It is a powerfully painted picture, but marred by the common fault which characterizes works of the late Spanish School,—an unpleasant exaggeration of chiar-oscuro. The shadow which falls on one side of the dead bishop's face may be almost said to blacken it. It would be difficult to explain why this does not extend to the mitre.

587 *Venus and Cupid*, by **Zustris** (16th century). Dutch G.G. School.

The goddess, whose form is nude, and seen in profile, and half raised from the richly carved couch on which she is reclining, places her hand on two doves, at which Cupid points with his dart. Behind the couch a partly



Venus and Cupid, by *Zustris*.

raised curtain discloses the figure of Mars in armour, and, in the distance, four persons seated before a table.

The principal figure in this group is gracefully designed, but the grace is of a decidedly terrestrial order, and the pallor of the flesh tones presents a curious contrast to the ruddy limbs depicted in the work which hangs immediately above (200).

INDEX OF PICTURES NOTICED.

Name of Painter.	Number of Picture.	Page.
Albertinelli, M.	16, 17	1-2
Allegri, A.	19, 20	2-5
Angelico. (See Fiesole.)		
Ansano	30, 34, 35	5
Bakhuysen, L.	8	6
Barbarelli, G.	38, 39	6-8
Bartolommeo, Fra	57	8
Bassano. (See Ponte.)		
Bellini, Gentile	59	9
Bellini, Giovanni	61	10
Berghem, N....	18, 24, 27	10-13
Bianchi, Francesco de'	70	13-14
Bicci. (See Neri di Bicci.)		
Bol, Ferdinand... ..	41, 42	14-15
Boltraffio, Giov. Ant.	72	15-16
Bonifazio	73, 74	16-17
Bonington, R. P.	888	17
Bordone, Paris	81	18
Borgognone, Ambrogio	84, 85	18-19
Both, Jan	43	19
Botticelli. (See Filipepi.)		
Boucher, François	24, 708	20-21
Bourdon, Sebastian	41	21
Brauwer, Adriaan.	46	22
Breughel, Johann	59, 60	22-23
Bronzino, A. di Cosimo	87	23
Brun, Charles le	63, 65, 66	23-24
Brun, Madame le	82, 83, 802	24-26

Name of Painter.	Number of Picture.	Page.
Caliari, Paolo	92, 95, 96, 97, 99, 100, 102	27-33
Callet, A. F.	167	33
Canaletto. (See Canale.)		
Canale, Antonio	105	33-34
Cantarini, Simone	110	34
Carracci, Annibale	124, 130	34-35
Champaigne, P. de	50, 51, 79, 87, 93	35-37
Chardin, J. B. S.	99, 724, 176. 177	37-39
Cimabue	153	39
Clouet, François	109	39-40
Clouet, School of	115, 118, 121, 125, 729, 730, 733	40-43
Cima da Conegliano	152	43
Constable, John	889, 891, 892	44
Correggio. (See Allegri.)		
Costa, Lorenzo	154	45
Courtois, Jacques	135, 136	45
Coypel, Antoine	144	46
Cranach, L. Sunder	98, 100	46-47
Credi, Lorenzo di	156, 157	47-48
Cuyp, Aalbert	104, 105, 106	49-50
David, Jacques-L.	9, 148, 150, 154, 157, 159, 160	50-54
Denner, B.	53	55
Desportes, F.	165, 166, 171	56
Dono, Paolo	166	56
Dou, Gerard	121, 126, 130	57-60
Ducq, Jan le	135	61
Dürer, Albrecht	672	61-62
Dyck, Anthony van	137, 139, 142, 143, 144, 145, 149, 150, 151, 152, 153, 154, 155	62-71
Eyck, Jan van	162	72-73

Name of Painter.	Number of Picture.	Page.
Fabrizio, Gentile da ...	171	74
Favray, Antoine de ...	193	74
Ferrari, Gaudenzio ...	177	75
Fèvre, Claude le ...	195, 196	75-76
Fiesole, Fra G. da ...	182, 662	76-78
Filipepi, Sandro ...	184	79-80
Filipepi, School of ...	185	80
Fragonard, J. H. ...	196	81
Francia. (See Raibolini.)		
Garofalo. (See Tisi.)		
Gellée, Claude L. ...	221, 222, 223, 224, 225, 226, 232	81-86
Gérard, François ...	205, 236, 238, 239, 240	86-88
Géricault, Théodore ...	242, 243, 775, 778	88-90
Ghirlandajo, Domenico ...	202	90-92
Giorgione. (See Barbarelli.)		
Giotto ...	192	92-93
Girodet. (See Trioson.)		
Girolamo dai Libri. (See Libri.)		
Gozzoli, Benozzo ...	199, 200	93-95
Granet, F. M. ...	257	95
Greuze, J. B. ...	206, 208, 209, 263, 266, 267	95-97
Gros, A. J. ...	275, 276	97-98
Guardi, Francesco ...	207, 208, 211, 212	98-100
Guérin, P. N. ...	281	100
Guido. (See Reni.)		
Hals, Frans ...	65	100
Heem, J. D. de ...	193	101
Helst, B. van der ...	197, 198, 199	101-103
Hemessen, Jan van ...	200	103
Heyden, Jan van der ...	203, 204	103-104
Hobbema, M. ...	674	104-105

Name of Painter.	Number of Picture.	Page.
Holbein, Hans	206, 207, 208, 209, 210, 211, 212, 213	105-112
Honthorst, Gerard	218, 219	112-113
Hooch, Pieter de	223, 224	113-114
Huysum, Jan van	237, 238	114
Ingres, J. A. D.	?	115
Jardin, Karel du	245, 246, 249	115-118
Jordaens, Jakob	75	118
Jouvenet, Jean	297	119
Lagrenée, J. J.	308	119-120
Lancret, N.	310, 311, 312, 313	121
Largillière, Nicolas de	221, 224	121-122
Lethière, G. G.	321, 322	122
Libri, Girolamo dai	198	123
Lippi, Fra Filippo	221	123-124
Loo, Carl van	330	124
Lotto, Lorenzo	227, 228	124-125
Luciani, S.	229	125-126
Luini, Bernardino	230, 231, 232, 233, 236, 237, 239, 663	126-132
Lusurier, Catherine	332	132
Mabuse, Jan van	277, 278	133
Maës, Nikolaas	78	134
Mainardi, B.	243	134-135
Manni, G. di P.	246, 247, 248, 249	135-136
Mantegna, Andrea	250, 251, 252, 253	136-141
Martini, Simone	260	142
Matsys, Quentin	279, 280, 679	142-145
Memling, Hans	288, 289	145
Memling, School of	699	146
Memmi. (See Martini.)		
Metsu, Gabriel	292, 293, 294	147-149
Meulen, A. F. van der	304, 308	149-150

Name of Painter.	Number of Picture.	Page.
Mieris, Frans van	322	151
Mieris, Willem van	327	151-152
Mignard, Pierre	357	152
Mola, Pier F.	267	153
Montagna, Bartol.	270, 664	153-154
Murillo, B. E....	539, 540, 543, 544, 545, 546, 547	155-158
Nain, Le	227, 374, 375, 378, 806	159-161
Nattier, Jean-Marc	230	162
Neer, Aart van	354	162
Neri di Bicci	273	163
Netscher, Gaspar	358, 359	163-165
Nickelle, Isaac van	363	166
Ostade, Adrian van	369	166
Ostade, Isaac van	89, 377	167
Oudry, J. P.	386	167
Palma, Jacopo... ..	274	167-168
Palmezzano, Marco... ..	275	168
Panini, G. P.	283, 284	168-169
Perugino. (See Vanucci.)		
Pinturicchio, B.	290	169
Poussin, Nicolas	416, 421, 422, 424, 426, 429, 433, 440, 442, 444, 449, 451, 453	170-177
Prince, J. B. le	455	177
Prud'hon, Pierre	457, 458	177-179
Puget, Pierre	462	180
Raibolini, Francesco	306, 307	180-181
Raphael. (See Santi.)		
Regnault, J. B.	465	181

Name of Painter,	Number of Picture,	Page.
Rembrandt	96, 98, 405, 407, 410, 412, 413, 414, 415, 416, 417, 419, 690	181-190
Reni, Guido	315, 316, 320, 321	190-194
Ribera, Giuseppe	32, 548, 549, 550	194-198
Ricciarelli, Daniele	333	198
Rigaud, Hyacinthe	241, 475	198-199
Robert, Hubert	488, 489	199-200
Robusti, Jacopo	16, 17, 18, 335, 336	200-202
Rosa, Salvator	344, 345	202-203
Roslin, A.	844	204
Rubens, P. P.	437, 439, 440, 441, 442, 444, 445, 448, 453, 458, 459, 460, 461, 462, 463, 465, 691	205-213
Ruysdael, Jacob	470, 472	213-215
Salvi, Giov.	355	215
Sano di Pietro. (See Ansano.)		
Santerre, J. B.	496	215
Santi, Raffaello	362, 363, 364, 366, 367, 368, 369, 370, 371, 372, 373, 374	216-229
Sarto, Andrea del	379, 380	229-231
Sassoferrato. (See Salvi.)		
Savoldo, G. G.	383, 384	231-232
Sebastian del Piombo. (See Luciani.)		
Sigalon, Xavier	499	232
Signorelli, Luca	390, 391	233-234
Simone Memmi. See Martini.		
Slingelandt, P. van	486	234
Solario, Andrea	394, 395, 396, 397	234-238
Sorgh. (See Zorgh.)		

Name of Painter.	Number of Picture.	Page.
Spagna, G. 'o... ..	404	238
Spagnoletto. (See Ribera.)		
Steen, Jan	122, 500	238-240
Subleyras, P.... ..	504, 506, 507, 508, 509	240-241
Sueur, E. le	516, 517, 521	242-244
Teniers, David	142, 511, 512, 514, 515, 516, 518, 520, 522	244-249
Terburg, Gerard	145, 526, 527, 528	249-253
Tintoret. (See Robusti.)		
Tisi, Benvenuto	414, 416	254-255
Titian. (See Vecelli.)		
Tocqué, Louis	577	256
Tournières, R.	580	256
Trioson, G. de R.	250, 251, 252	256-258
Troy, J. F. de	581, 858, 859	358-259
Uccello. (See Dono.)		
Unknown	155, 496, 523, 593, 594, 595, 607 650, 651, 652, 653, 654, 655, 656, 735, 875, 876, 878, 879, 882, 883	259-270
Uysmans, C.... ..	677	270
Valentin	584	271
Vanucci, P.	426, 427, 429	272-276
Vecelli, T.	439, 440, 441, 443, 445, 446, 449, 450, 451, 452, 453, 454, 456	276-287
Velasquez, D. de S.	37, 39, 551, 552, 554	288-291
Venne, A. van der	545	291
Verdier, François	288	292

Name of Painter.	Number of Picture.	Page.
Verkolie, Jan	547	293
Vernet, A. C. H.	633	294
Vernet, C. J.	616, 631, 632	294-295
Veronese. (See Caliari.)		
Vestier, Antoine	259	295
Vien, J. M.	634	296
Vinci, Lionardo da	458, 459, 460, 461, 462, 463	296-304
Vliegheer, S. de	549	304
Voys, Ary de	551	304
Watteau, Antoine	260, 263, 268, 270	305-306
Weenix, J. B.	553	306
Weyden, R. van der	698	307
Wouverman, P.	152, 572, 574	307-308
Zampieri, D.	469, 473, 475	309-311
Zorg, H. M.	153	311-312
Zurbaran, F.	555, 556	313
Zustris	587	314

NOTES ON THE PRINCIPAL PICTURES IN
THE BRERA GALLERY AT MILAN.

THE BRERA GALLERY.

A few years ago, as we find from the notice prefixed to a former official catalogue, the authorities of the Brera Gallery, during some repairs required for the building, took the opportunity to classify and re-arrange the pictures, as far as possible with reference to the schools and periods to which they respectively belong. In attempting this classification, which had been long needed, they encountered the usual difficulties which attend the methodical arrangement of a collection, comprising works varying considerably as to merit, importance, and actual dimensions, in rooms not very well adapted for their purpose and far from uniform in size.

The result was necessarily a compromise, by which, although some deviation from the original scheme became inevitable, its general principle was so far adopted as to secure for students of art and other visitors to the Gallery the means of systematic and convenient examination of its contents.

The interesting and valuable frescoes by Luini and his followers are placed in corridors near the

entrance, and in close proximity to the First room, which is devoted to the Milanese School, where the earliest paintings will be found hung together on one wall ; while those dating from the fifteenth century and subsequent periods occupy the other sides.

The Second Room is filled with examples of the early Italian masters, which are associated as far as possible in groups, preference being given to specimens of the Umbrian and Venetian Schools, as being the most numerous in this collection.

The Third and Fourth Rooms contain sixteenth century works, by the great Venetian masters.

In the Fifth Room, which is unfortunately rather narrow and indifferently lighted, will be found Raphael's famous "Sposalizio," together with paintings attributed to Giotto, Gentile da Fabriano, Luca Signorelli, and other well-known masters, including Leonardo da Vinci's crayon study for the head of Christ.

The panel and canvas pictures collected in the Sixth Room are principally by Venetian painters of the fifteenth century, and with but few exceptions are interesting and noteworthy.

The Seventh Room contains pictures by Fran-

cesco Verlas, Carpaccio, Mansueti, Liberale da Verona, and other masters.

Among the few examples of the Bolognese and Ferrarese Schools exposed in the Eighth Room, may be mentioned works by Francia, Lorenzo Costa, Guido Reni, Garofalo, and Dosso Dossi.

Dutch and Flemish Art is chiefly represented in the adjoining or Ninth Room, which contains landscapes, marine views, cattle-pieces, floral studies, and some small figure subjects.

The contents of the Tenth Room are somewhat miscellaneous. Besides Holland, Belgium, and Germany, it will be observed that Rome, Naples, Genoa, and Cremona, are respectively laid under contribution. Here also may be seen two specimens of the Ferrarese School, while Tuscan Art is conspicuously represented by a picture of large size.

The attention of the visitor should specially be directed to the fresco copy by Marco d'Oggione of Leonardo da Vinci's "Last Supper" (577), which will be found in the last room, No. XXIV.

Thus far the information afforded by the official catalogue may be useful in giving the

reader of these notes a general idea of the distribution of pictures by early and well-known masters at the Brera. The rest of the notice is devoted to a cursory mention of later works which, however interesting to an Italian, will hardly find favour with English amateurs, and are therefore not described in the following pages.

At the end of this volume is appended an alphabetical index of the names of those painters whose works at the Brera have been noticed, with the numbers which the pictures bear on their frames and in the official catalogue, and which are identical with those in these notes. As the latter follow each other for the most part in numerical order, a reference to the index will easily enable the reader to find the description of any particular picture.

CHARLES L. EASTLAKE.





NOTES ON THE PRINCIPAL PICTURES
IN THE BRERA GALLERY
AT MILAN.



THE Pinacoteca of the Brera, if only from the geographical position of Milan itself, is likely to be remembered with peculiar interest by the art student on a first visit to Italy. Its contents on the whole are indeed inferior to the treasures contained in the larger and richer galleries which await his inspection at Venice, Florence, and Rome. But before he crosses the Lagoon to pay homage to the works of Titian, Tintoret, and Giorgione;—before he explores the corridors of the Uffizi, and has learnt to appreciate the saintly brush of Fra Angelico, the graceful compositions of Lippi, and the quaintly-expressed, though tender sentiment of Botticelli's art;—before he has wandered through the Vatican, and examined the masterpieces of Raphael and Michael Angelo,—he will do well to pause here at Milan on the threshold, as it were, of the great nursery of art in Southern Europe, and devote a few days to the study of a collection in

2 *Pictures in the Brera Gallery.*

which he will find much to interest and much to instruct a taste for whose fuller education he must travel further and see more.

It is doubtless to be regretted that the Brera does not possess such a series of works as would illustrate, however imperfectly, the early growth of pictorial art in North Italy, or at least its local development at Milan before the influence of Leonardo da Vinci led to the establishment of an academy in that city. But very few works dating from the first half of the fifteenth century will be found in the Gallery, and of those few the majority may be ascribed to masters whose names are either quite unconnected with Milanese Art or whose influence on it is remote. Gentile da Fabriano seems to unite the early characteristics of the Sienese and Umbrian Schools. Lorenzo Veneziano (as his name implies) and Jacobello del Fiore, were Venetians. Stefano da Zevio was a Veronese. From Vincenzo Foppa's engagement by Cosimo de Medici to decorate his palace at Milan one might expect to find many examples of that painter in the Brera, but the "Martyrdom of St. Sebastian" (in fresco) is the only specimen of his hand.

Still more remarkable is the fact that the great master whose name is inseparably associated with the rise of Milanese Art, whose "Cenacolo" has drawn thousands of admirers to the Convent of Sta. Maria delle Grazie to gaze on all that remains (and it is but little) of his original handiwork—that Leonardo da Vinci, whose

statue has been raised in pious memory by modern Milan, should, with the exception of a single drawing, be unrepresented on the walls of the Brera.

This unfortunate deficiency is, however, in some degree atoned for by an unique and interesting collection of works by his most distinguished follower. The frescoes by Bernardino Luini are indeed among the most attractive features of the Brera. Rescued as most of them were from dilapidated buildings, such as the Church of La Pace and the Convent della Pelucca, they include many examples of his earlier manner, and are more characteristic of the original genius which guided his hand than his later oil paintings, in which the influence of Leonardo is perhaps too distinctly seen. For though Luini's fame is sensibly eclipsed by that of the great painter whose style he was eventually content to imitate, there are artistic qualities in these frescoes which are all his own; which retain a primitive grace and simplicity that one vainly seeks in more sophisticated work, and are scarcely realized by the hand of Da Vinci himself.



FRESCOS IN THE VESTIBULE AND CORRIDOR.

Among the first of these, following the numerical order
 2 observed in the Catalogue, is No. 2, a group of two figures (*giullari*) which originally formed part of the fresco No. 5, in which the Virgin Mary and St. Joseph are represented. The Virgin's well-rounded forehead, almond-shaped eyes, and rather protruding upper lip, belong to a type of female portraiture which is found in several of Luini's paintings, while the tint of puce freely introduced in apposition to salmon, yellow, and grey in the draperies, may be noted as an example of the scheme of colour which characterizes many of these frescoes. Blue is rarely found in the skies—possibly owing to some technical difficulty in its use. Occasionally a few touches of green supply its place, but, as a rule, the open air subjects have a background of toned white, which is perhaps better suited to Luini's light, sketchy treatment of foliage and distance than more positive colour would have been.

No. 3 represents the Virgin with the infant Christ
 3 seated on her knees; St. John the Baptist and an Angel. This fresco is in a bad condition, which it is to be feared has increased of late years. The necks of the figures are somewhat constrained in pose—an unusual fault with Luini, whose drawing, however hasty, is at least graceful in motive.

10 The frescoes numbered 10 and 11 are very interest-

ing from the familiar and domestic character of the subjects. In the first we find a fair-haired boy, crowned with laurel and dressed in a puce-coloured tunic, cantering at full speed along a garden on a white horse. In the latter, three girls are playing at the old Italian ¹¹ game of "Il guancialino d'oro" (*anglicè* "forfeits"),



a very naive and charming group, full of unaffected grace. The colours used for the draperies here are subdued crimson, orange, yellow, and puce. The folds are well defined, and the white under-garments shaded with blue.

The study of a young woman standing at a door (No. 13) is probably of a later date, and is strongly sug- 13

6 *Pictures in the Brera Gallery.*

- gestive of Da Vinci's influence. Near it is a beautiful
14 figure of a flying angel (No. 14) with fair hair and rose-coloured wings, clothed in yellow drapery shaded with crimson. The cast shadow of the angel's hand on the architrave of a door may be noted as an exception to the usual flatness of treatment observable in these works, where accentuation of chiaroscuro is generally avoided.
- 17 The half-length figure of Christ (17) with auburn hair and in a puce-coloured robe, is somewhat coarse in features, and has been much damaged by time. Not so the fresco representing "St. Joseph chosen the spouse of the
19 Virgin Mary" (19), a beautiful example of Luini's hand. It is a crowded composition with little or no shading—the folds of drapery (orange yellow, rose colour, pale green, and puce) being emphasized with darker tints of the same hues. The figures, somewhat less than life size, are grouped before an architectural background. St. Joseph, whose features strongly resemble the traditional representations of our Saviour, kneels, holding his rod which blossoms, while another is broken by a rejected suitor (as in the famous Sposalizio). Above and under an arched gallery to the left of the picture, the figures of St. Joseph and the Virgin are again introduced, kneeling in earnest prayer. The deep religious sentiment which pervades this work, its refined drawing and deftly associated colour, combine to make it one of the most attractive objects in the Gallery.

Frescoes by Bernardino Luini. 7

Passing over the portrait of a young woman (18), the 18
corners of whose mouth are dimpled *à la* Leonardo, and



the sketchy but graceful study of St. Ursula (21), in 21
which pale flesh tints are outlined in parts with puce, we

8 *Pictures in the Brera Gallery.*

- come to an early and essentially decorative fresco by
24 Luini, representing the Resurrection of our Lord (24). Here the figure of Christ, robed in white, and raising His hand as in the act of benediction, is relieved against a vesica-shaped glory of a yellow colour, covered with radiating lines of a warmer tint, so cleverly painted as to have absolutely the effect and glitter of gold, though no gold is actually used. On either side angels, kneeling on clouds, play musical instruments, and above them are *amorini* blowing horns. In this subject both features and draperies are drawn with great care.
- 38 38 is a beautiful and well-preserved study, representing the Virgin in prayer. The figure is about two-thirds life size, with auburn hair, and dressed in a robe of subdued crimson, over which is a dark blue mantle.
- 39 “The Metamorphosis of Daphne” (39) is a large square fresco, hung over the entrance door in a bad light. Daphne is seen to the left; a beautiful nude figure, whose lower limbs are already disappearing in the trunk of a laurel tree. In front of her, Peneus, the river-god, stands up to his waist in water, while Apollo, represented as a fair-haired youth, sits on a bank looking at Daphne. He wears a puce-coloured tunic, with grey socks or buskins. A rocky landscape, with trees loosely sketched in, forms the background. This fresco, like some others in which Luini treated mythological subjects, was brought from the Casa Pelucca, near Monza, and suffered so much in its removal that doubts

were at one time entertained as to whether it could be preserved.

Although, as a rule, chiaroscuro is reduced to a minimum in these frescoes, there are occasional exceptions, as in the dignified figure of "St. Thomas Aquinas" (40), 40



wearing a monk's dress, the simple folds of which are expressed by deep shadows. No. 41 represents "The 41
Angel appearing to St. Anna." The saint kneels devoutly at a fald-stool, enveloped in a crimson robe, the folds of which, though rather lumpy, are apparently studied from nature. The figure is about half the size

of life, but the angel hovering above, in an orange coloured robe, shaded with red, is on a smaller scale. The landscape background (in which a few figures are introduced) is of a conventional order, and the rocks and trees are sketched in, as usual, with a rapid brush.

Near this is a beautiful fragment, "The Visitation of
42 the Virgin to St. Elizabeth" (42). The heads in this group are full of grace, especially that of a fair-haired angel, who stands smiling behind the saints. White, yellow, and puce are the colours used for the draperies, which are crisp in fold. The figures are half life size.

The "Presentation of the Virgin in the Temple"
43 (43) is a decidedly inferior work; and, unless it has suffered from clumsy restoration, it is difficult to account for the awkward treatment of the Virgin's head and figure. The architectural details of the picture are, however, carefully rendered.

In the next subject (taken from the Apocrypha),
44 "Habbacuc awakened by an Angel" (44), high lights are freely introduced on the features and drapery, which may be noted as an exception to Luini's general practice in fresco painting. The prophet, an old man with white hair and beard, lies on the ground, while an angel, much smaller in size, bends over him, and points to a cake of bread and glass goblet of wine placed on the ledge of a rock behind.¹ The colour of the angel's

¹ "But the angel of the Lord said unto Habbacuc, Go, carry the dinner that thou hast into Babylon unto Daniel, who is in the lions'

robe is Venetian red, shaded with brown. Habbacuc wears a grey-blue dress, with a puce-coloured mantle, arranged in heavy folds.



The fresco numbered 47 is of peculiar interest, from 47 den. And Habbacuc said, Lord, I never saw Babylon, neither do I know where the den is."—*Bel and the Dragon*, v. 33-35.

12 *Pictures in the Brera Gallery.*

the fact that it bears the name of the painter and the date (1521). It is a grand and dignified composition, representing the Virgin (nearly a life-size figure) seated, with the Infant Christ standing on her knees. On one side is St. Anthony, the abbot, holding a crozier, on the other St. Barbara bearing a chalice. The heads are all beau-



tiful, with well-modelled features, the eyes almond shaped and wide apart. The draperies are naturalistic but carefully arranged. Their colours include sage green, orange yellow shaded with warm brown, and puce shaded with dark purple.

Most of these works are, from the nature of the subjects treated, ideal in aim, but the incident portrayed in

No. 51, the "Birth of the Virgin," admits of realism 51 which invests the picture with a familiar and life-like character. The mother of the Virgin sits up in bed, her hands clasped in prayer. An attendant is bringing water, which she pours from an ewer into a dish, while a black servant enters the room bearing a tray with food, &c. In the foreground are two women engaged in bathing the



infant. In the distance is an open window, protected by a wooden lattice pierced with an ornamental pattern. The whole scene, considered apart from its sacred associations, might have been—and probably was—studied from nature. The action of the figures is graceful throughout, and the picture glows with rich but temperate colour.

Very different in handling, but none the less interesting, is the decorative fresco representing St. Catherine borne from the tomb by three Angels”

- 52 (52.) This is one of the gems of the Collection, exquisitely beautiful in design, sentiment, and workmanship. The colours used for the draperies are green, Venetian red, yellow, and puce, shaded with darker hues of the same tints. The central angel has fair hair, the others auburn, bound in each case with golden fillets. Gold is also introduced in the nimbus and robe borders.
- 53 “The Meeting of St. Anna with St. Joachim” (53) is a work of far inferior merit. The figures are about half-life size, with an architectural background, which includes the representation of a machicolated tower and embattled wall, at the foot of which a leafless tree is growing. The features of St. Anna are life-like, but utterly devoid of sentiment, while the head of St. Joachim, whose white locks are painted with a cold conventional touch, is wholly uninteresting. A rustic, offering a basket of fruit to two female figures on the right of the main group, wears a straw hat of a shape still in common use among the peasantry of North Italy.
- 55 The frescoes, numbered respectively 55, 58, 62, and
 58 65, are four figures painted in imitation of white marble
 62 statues in niches of coloured marble. They were all
 65 brought from the Church of Sta. Marta (Monache Agostiniane), in Milan, and formed part of the decorative features of that building. They are noteworthy as exhibiting the extent to which, when Luini chose, he could secure solidity by chiaroscuro, the effect aimed at

in these works (that of sculptured figures in architectural niches) being carried to the verge of deception. His subject pictures, on the contrary, are distinguished, as a rule, by a certain flatness of treatment, which we may therefore conclude was the result of his deliberate taste, rather than of any inability to realize what we are accustomed to consider a necessary condition in modern pictorial art.

In several of these works the action of the figures and character of the drapery is suggestive of a classic influence, and some of them bear a curious resemblance in style and scheme of colour to the mural paintings at Pompeii. This is especially noticeable in "A Sacrifice to the God Pan" (57), in which a male and female faun stand on each side of a pagan altar offering portions of a goat on a wood fire to the god, whose figure is seen on a tall column behind. In front of the altar are two child fauns. A large black curtain, hung round an alcove, forms the background. This fresco was brought from the Casa Pelucca. 57

The graceful figure of an angel, standing on a bracket and bearing a censer (68), is very sketchy in treatment, but shows marked characteristics of Luini's drawing in the straight Grecian nose, protruding upper lip, fair hair, and sculpturesque drapery of the angel, who wears a white robe shaded with puce. The wings are bluish in colour, and relieved against a dark background. In the group representing "The Virgin Mary presented to the High 68

- 69 Priest " (69), the figures are about half life size, and fewer than in fresco 43, already mentioned, where the same subject is handled with less success. Here the youthful Virgin, clad in a white dress, with fair hair falling round her shoulders, and crossing her arms upon her bosom, stands in an attitude of deep respect before the high priest, who wears a yellow diapered mantle disposed in large folds. The solemn dignity of this figure and the maiden diffidence of the other, present a remarkable contrast, which is all the more interesting because the action in each case is perfectly natural and free from any approach to pictorial affectation. The portico behind the figures, with a sketchy landscape, forms an excellent background.
- 70 No. 70 is a large and scattered composition, representing "The Israelites Preparing for their Departure from Egypt." The figures, which in the foreground are about half life size, diminish in correct proportion to their distance on a road winding up towards a wooded hill. Although the landscape is of a semi-conventional character, the foliage of the trees is sketched in with a more naturalistic aim than usual. The central figure in the main group is a man with bared arms, cording up a bundle which lies on the ground. To the right is a fair-haired woman holding a child. Her nose is of a decidedly *retroussé* type. The eyes are long and narrow, and the upper lip protrudes, as in most of Luini's female heads. The draperies are orange yellow, light

Corridor : Frescoes by Luini. 17

crimson and green, shaded with warm brown, and falling in crisp, well-defined folds. The feet and hands are somewhat sketchy in treatment, and have a brown outline.



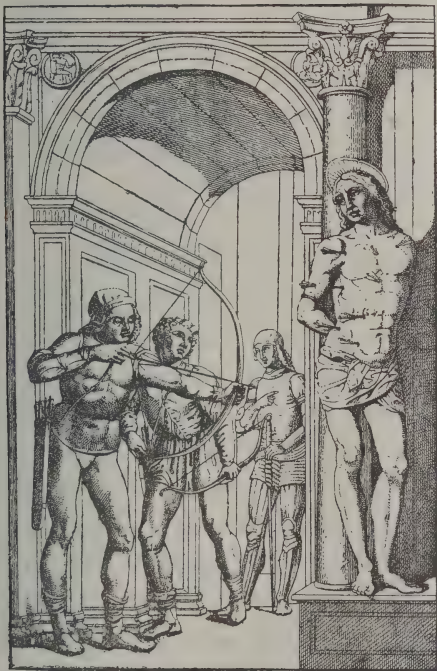
Cast shadows are introduced only in the middle distance. The more remote figures are slight and unfinished, but cleverly suggestive of a crowd.

- 72 "The Birth of Adonis" (72) is another instance in which Luini, while taking his subject from ancient mythology, has invested its treatment with a classic grace. The two figures seated in the foreground of this picture are, in action, and in arrangement of drapery, very suggestive of Greek art. The fable itself is portrayed only in the middle distance, where a woman is seen removing the child from the trunk of a tree, while two other female figures hasten towards her. Here again we find attention paid to the forms of vegetable life. The foliage of the distant trees and plants in the foreground are more carefully rendered than usual.

- Among the unfortunately damaged frescoes by Luini 73 is "The Dream of St. Joseph" (73). The saint, whose head is disproportionately large, is represented sitting asleep on a settle, clad in a puce-coloured dress with a yellow mantle. Before him stands a fair-haired angel in a pinkish white robe, shaded with green, bearing a white lily. At an open window above is seen the Virgin Mary seated and occupied with needlework, her white dress admirably relieved against a distant clump of trees in the background, painted with all the fidelity of modern landscape.

- The single fresco by Vincenzo Foppa (who painted in the latter half of the fifteenth century), viz., "The 71 Martyrdom of St. Sebastian" (71), is hung among those by Luini, and might, at first sight, be mistaken for his

handiwork. But a closer inspection reveals a considerable difference both in the sentiment and technical qualities of this fresco from those described above. Here the action of the figures is constrained, and the



careful modelling of the limbs does not compensate for the marked deficiency of that easy grace which distinguishes Luini's drawing. The naked saint stands bound to a column in a corridor, while an archer standing close by takes needlessly careful aim at his victim, closing one

eye as he draws the bow. The archer's dress is probably a study of contemporary costume. He wears a red cap with white lining, a crimson jerkin and black sleeves slashed with white, bright green pantaloons, and yellow leather boots. Two other figures (one being in armour) are seen in the corridor behind. The painting throughout is dry and hard in outline, though perhaps less archaic in style than one might expect from the period of its execution. The attention to perspective is remarkable.

Of the three frescoes attributed to Bartolommeo Suardi (Bramantino)¹ in this Gallery, it is hardly necessary to say more than that they are decidedly inferior in style, sentiment, and skill of execution to the work of his contemporary, Luini. The colossal figure of "The Virgin Enthroned with the Infant Christ" between two
 4 angels (4), though exhibiting more academical propriety in the modelling of features and rounding of limbs, is coarse in painting, lumpy in drapery, and harsh in colour.
 9 In another (No. 9), "St. Martin dividing his Cloak with a Beggar," the treatment is far more sketchy, and we may note the fair hair and protruding upper lip which are characteristic of Luini, but the features are ill-drawn and the colour poor. The third fresco by
 8 Suardi represents a child seated among vine leaves (8).

¹ The dates of Bramantino's birth and death are both unknown, but his life extended from the fifteenth to the sixteenth century.

Frescoes by Gaudenzio Ferrari. 21

Here we find yellow drapery, shaded with puce, as in some of Luini's groups.

The frescoes by Gaudenzio Ferrari (1484—1550) are



well worthy of study. Exhibiting less simplicity of style and less refinement in design than Luini's work, they aim more at pictorial effect than at strictly decorative treatment, and accepting this aim as the result of other, and perhaps later, influences than those which

guided Luini's hand, one cannot but be struck with the skill and vigour of their execution. There are examples of Gaudenzio here which, in force of colour and breadth



of treatment, suggest a touch as swift and as powerful as Velasquez—groups full of action and arrangements of drapery which might have been sketched by Paul Veronese. No. 25 is a subject in three compartments.

The central group represents one of the Magi kneeling 25
before the Virgin and Child, surrounded by his atten-
dants, who are also seen holding horses, &c., in the side
compartments. The whole scene is instinct with life and
dramatic interest.

“The Dedication of the Virgin Mary” (30) is little 30
more than a sketch, but full of vigour and originality
in design. The high priest stands at the top of a
flight of steps leading to the Temple, welcoming with
down-stretched arms the Child who stands below, en-
couraged to ascend by a figure on either side. Here
we find local colour, as well as light and shade, dashed
in with wonderful rapidity indeed, but with all the pre-
cision of a master’s hand, while the sense of *line*, to use
a draughtsman’s word, in the composition is very re-
markable.

No. 32 is a fresco by the same hand, in three com- 32
partments, representing incidents in the legend of St.
Anna. In the central compartment, St. Joachim, whose
features are seen in profile, stands in a green pasturage,
crossed by a rivulet, outside the walls of a town, looking
up towards an angel who flies towards him from above,
while a shepherd stands by with his flock. On the
other side of the stream St. Anna receives the divine
message from another angel. In the left-hand compart-
ment St. Anna is represented sitting in conversation
with her handmaid Judith, who bends over her. In
the right panel St. Joachim is being repulsed in the

Temple by the high priest, Issachar, while two youths, one caressing a lamb, and the other playing with a dog, occupy the foreground. The handling of the draperies in this work is most masterly, and though the foliage of the trees is conventional in touch, the distant landscape and view of the town are excellently rendered, with a



due regard to atmospheric effect. The colours employed are chiefly dull red, lemon yellow, and burnt sienna, with various shades of green, grey, and white. There is little or no blue, even in the sky. Few cast shadows are used, but the features and drapery are nevertheless carefully modelled, the flesh tints being cross-hatched or stippled. The figures are about two-thirds of life size.

Frescoes by Marco da Oggione. 25

No. 31 is a long narrow fresco by the same master, 31
representing "The Meeting of the Virgin Mary with
St. Elizabeth." Here the draperies are boldly and
broadly painted, but without the care which distinguishes
other examples of Gaudenzio Ferrari's hand. The two
principal figures embrace each other in the foreground.
In the distance is seen a hermit (St. Jerome) kneeling
in prayer before a rocky cavern.

Of Marco da Oggione's frescoes in this Gallery,
varying as they undoubtedly do in degree of merit
among themselves, it may safely be said that they rank
far below those by Luini. The figures in his "Adam
and Eve in the Garden of Eden" (33) are coarse and ill- 33
drawn. His lunette-shaped fresco, "The Presentation of
the Infant Jesus in the Temple" (35), is equally clumsy 35
and awkward, while some of the heads of Apostles
in No. 23 are absolutely distorted in feature. Nor do 23
his oil pictures, with one notable exception, which will
be described hereafter, indicate the excellence which one
might have expected from one who has been described
as a favourite pupil of Leonardo da Vinci. The violent
action of his figures, forced and dramatic as it is, contrasts
unfavourably with the simplicity of Luini's compositions
and the healthy vigour of design realized by Gaudenzio
Ferrari.

ROOM I.

Leaving the little gallery in which these frescoes are exhibited, and taking the oil and tempera pictures in their numerical order, the visitor will notice in the first
75 room (Sala I.) a large and important work (75) by Ambrogio da Fossano, or as he is commonly called in England, Borgognone, who was born about the year 1455. It is a crowded composition representing in the lower half of the picture numerous figures kneeling round a tomb with upraised hands, and countenances full of devotional sentiment. A bishop stands on either side of the group clad in richly embroidered robes, the patterns of which are most carefully detailed. A distant landscape, with high hills encircling a lake, forms the background. In the upper part of the picture the Virgin Mary, with her traditional crimson dress and blue mantle, stands in front of a *vesica*-shaped glory, on which gold radiations appear on a white ground. She is supported by seraphim, while draped cherubs standing on clouds beside her are blowing trumpets. Above, in a lunette-shaped compartment, Christ is represented crowning the Virgin in the presence of the Almighty.

This is a late though characteristic example of Borgognone. The figures are powerfully designed, and their features well modelled, the flesh tints varying from ex-

Room I. Ambrogio Borgognone. 27

treme pallor in the Virgin's face (where perhaps the original colour has faded), to olive brown in some of those below. The hands are small, and the draperies



are arranged in crisp but natural folds. Portions of the picture have apparently suffered from age and repainting.

28 *Pictures in the Brera Gallery.*

- The Brera contains seven pictures by Bernardo Zenale, the painter and architect, who was born at Treviglio in 1436, and died at Milan in 1526. Of these the first three, viz., 76, 77, and 78, are representations of saints painted on panel. The figures are about half life size, with hard, wooden-looking features, from which the flesh tints have flown, leaving a grey monochrome. Gold is largely introduced in the accessories, but not in the background, which consists in this case of a conventionally gradated blue sky, with a peep of landscape between the central figures. Nos. 79, "St. Vincent," and 80, "St. Anthony of Padua," are the best examples of Zenale, but here the fading of flesh tints is rendered more unpleasant than usual by violent shadows. In 81, "The Virgin and Child with four Angels" (half life size), careful drawing and modelling may be regarded as some compensation for the ghastly grey and green tones which the complexions have assumed.
- No. 87 is another work by Zenale, more pretentious in design, and representing the Virgin and Child enthroned, surrounded by saints and other figures. Here the gold embroidery of draperies and the elaboration of architectural details become absolutely intrusive, while exaggerated chiaroscuro brings into bold relief the features of figures from which no cast shadows fall. The effect is at once unreal and unpleasant. The conventionalities of early art are only tolerable when they are

Room I. *Ambrogio Bevilacqua.* 29

consistent. But in this work there is neither consistency nor true artistic taste.

Among Milanese painters whose lives extended from



the fifteenth to the sixteenth century, the name of Giovanni Ambrogio Bevilacqua, called also "Il Liberale," must not be overlooked. The Brera contains a single example of this master (No. 83), which derives additional interest 83 from the fact that it bears his signature and the date 1502. The fair-haired Madonna, who forms the central

figure in a group about two-thirds life size, is beautiful in spite of the somewhat hard, prosaic modelling of the features. She wears a crimson robe under a dark peacock blue mantle, and sits in a marble chair with the Infant Christ standing on her knee. The Donor clad in scarlet and fur kneels before her. Behind him stands St. Peter Martyr, and on the other side of the Virgin is King David. At their feet is a marble pavement richly inlaid with geometrical patterns, and over head is a blue sky, across which white clouds float, while peeps of distant landscape are seen below. The figures are rather harshly relieved against the background, and there is a general absence of cast shadows, but where shading is introduced it is of transparent quality. The draperies are arranged in small folds and bear the appearance of careful study. This picture has not escaped restoration.

The faults which Marco da Oggione's frescoes exhibit are sometimes repeated in his easel pictures. His "St. Francis" (90), and "A Youth with his patron Saint Anthony of Padua" (95), are poor and commonplace. No. 96, "The Archangels Michael, Gabriel, and Rafael, vanquishing Satan," a signed work by the same painter, is more important and academical in style, but is vulgarly painted. The flesh tints throughout the picture are false and unpleasant in tone; and in variation of the old proverb, it may be fairly said of the devil, as

Room I. The Milanese School. 31

here represented, that he cannot be quite so *red* as he is painted.

Admirers of Luini will probably turn with a feeling akin to disappointment from his works in fresco to his oil paintings. Whether it is that the nature of the former material, prescribing as it undoubtedly did, a swifter handling and less elaboration of detail, ensured a simpler and less pretentious treatment than that to which he aspired on canvas; whether the chemical conditions of his pigments were more conducive to beauty of colour in one material than in the other; or whether his easel pictures were the product of a later or more sophisticated taste than that which he displayed on the walls of Sta. Maria della Pace and the Casa Pelucca, it can hardly be denied that the exquisite grace and refinement of his decorative paintings are absent from his work in oil. "Noah derided by Ham" (82) is no doubt a power- 82 fully-painted picture, but the subject is a peculiarly unpleasant one for realistic treatment, and the realism attempted here has not the redeeming merit of natural truth. For, carefully as the figures are painted, one feels that they were studied under conditions of light utterly remote from that of the landscape in which they appear. The flesh tints are luminous and lifelike, and the limbs well modelled, but the shadows are exaggerated and bear all the appearance of indoor effect. The helpless condition of inebriated Noah is well suggested, and

Ham, who approaches his father from the right-hand corner of the picture, has a lifelike but unpleasant grin on his features. The landscape, which is most carefully rendered, includes a rocky waterfall on the left, with violet blue hills in the distance. The quality of the im-



pasto, both in flesh and drapery, is smooth and solid.

- 91 No. 91 is a painting by Cesaro da Sesto, a Milanese painter of the sixteenth century, who occasionally imitated Raphael. So far as design and drawing are concerned, this work bears evidence of that tendency.

Room I. Ambrogio Borgognone. 33

It represents the Virgin with the Infant Jesus and St. John the Baptist, St. Joachim, and St. Joseph. The composition of the central group (about half life size) is eminently Raphaelesque and graceful, but all beauty of form realized in the picture, is marred by the characteristic failing of the Milanese School, viz., exaggeration of chiaroscuro. What with high lights, violent shadows, and dark background, these figures look as if they had been painted by candlelight.

No. 92 is a very unpleasant but noteworthy picture, 92 attributed to Ambrogio Fossano (Borgognone),¹ and representing Christ bound to a column. The figure, which is somewhat less than life-size, is nude to the waist. The flesh tints are rendered in brown and white, and relieved against a very dark background. The cheeks bedewed with tears, and sprinkled with drops of blood, recall some of the painful characteristics of early German Art when devoted to the illustration of sacred subjects. This picture was originally in the monastery of Santa Maria della Vittoria, in Milan.

An example of Luini, representing the Virgin and Infant 98 Christ, with St. James, St. Philip, and other figures (98), bears an appearance of having been restored in parts, especially the head of the Virgin and the architectural canopy under which she is seated; the pilasters and arch both

¹ Born about 1455. The date of his death is unknown.

being painted a bright puce colour, which does not harmonize with the draperies. The Virgin wears a crimson robe and turquoise blue mantle, lined with green, while St. James and St. Philip are draped in stuffs of rich orange and dark red. The background is an ideal landscape with conventionally blue mountains in the distance. The figures with long oval faces and half-closed eyes, have a dreamy, devotional look, but are otherwise devoid of expression.

It is somewhat remarkable, that while Luini's easel pictures as a rule suffer by comparison with his frescoes, the best example of his contemporary Marco da Oggione, whose frescoes have been already mentioned as inferior, should be on panel. His Madonna and Child, with St. John the Baptist, St. Paul, and an Angel 99 (99), in scheme and quality of colour is almost Venetian. The figures are nearly life-size. The auburn-haired Virgin is very beautiful, and the action of the Infant Jesus, bending back with one arm round the neck of his mother, is full of childlike grace. St. John, whose hair is also of a reddish hue, is of a somewhat too effeminate type in feature for the ideal Baptist. The draperies are academical in arrangement and warm in tone, their hues passing from pale salmon colour through orange to deep crimson, which relieved against a dark brown background, produces a most agreeable harmony. In the centre of the picture, behind the Virgin, is a structure somewhat resembling the base of a windmill



raised on a ruined monument, on either side of which the landscape is seen.

Of Beltraffio (1467-1516), as a native of Milan and pupil of Leonardo da Vinci, one would naturally expect

36 *Pictures in the Brera Gallery.*

to find many examples in the Brera.¹ But the single
04 picture attributed to him (104), though possessing
certain characteristics of the master, cannot with any
certainty be called his work. It is a semi-nude figure
of St. John the Baptist, with a dark grey mantle thrown
carelessly over his loins and shoulders. The limbs are
well drawn and modelled; the colour subdued and
mellow, and the shadows soft and diffused, especially
on the features.

106 No. 106 is an interesting picture by Andrea Solario,
bearing the signature of the painter, and the date 1495.
It was brought from the Church of St. Peter Martyr
in Murano, and was the gift of the Viceroy of Italy in
1811. It represents the Holy Family with St. Jerome
and two attendant cherubim. The principal heads are
grandly designed, and in spite of a certain tendency to
hardness in the features, very interesting. The down-
cast eyes of the adult figures tend to direct attention to
the Infant Christ, whose form is skilfully and beautifully
modelled. The Virgin's complexion is unduly pale,
possibly from the effect of time, but the flesh tints
throughout the rest of the picture are well preserved.
The hands are delicate and refined in drawing, and the
draperies most carefully studied. There is no attempt

¹ "La Vierge de la famille Casio," by Beltraffio, which once formed
part of this collection, and is engraved in Gironi's work on the Brera,
published in 1812, is now in the gallery of the Louvre.

here to obtain effect by violent shadows, as in most examples of the Milanese School. The background is an excellent specimen of ideal landscape, and the general effect of colour harmonious, if we except the blue mantle of the Virgin, which has been probably



re-painted, and is now out of keeping with the chromatic aim of the composition.

Gaudenzio Ferrari is another instance of a painter whose finished works in oil, pretentious in design and treatment as they are, lack the charm and vigour of



execution which characterize his fresco sketches. His
107 "Martyrdom of St. Catherine" (107) is an elaborate

Room I. Bernardino Lanini. 39

and carefully-studied composition, rich in dramatic interest, with life-size figures academically correct in drawing and modelling. But violent action and exaggerated shadows, hard features and crudely-associated colour, combine to render this picture unattractive. The very skill and certainty of its execution become an offence. It has all the cleverness and all the faults of a sixteenth-century Maclise.

No. 109 is by Bernardino Lanini, a scholar of 109 Gaudenzio Ferrari, who painted in the sixteenth century. It is a crowded group representing the Madonna and Child, St. Martha, St. Joseph, and other figures, all of life-size, and painted in a quasi-naturalistic style, but the *angioletti* hovering above and holding up the curtains of a canopy, give the whole scene a stagey look. The flesh tints are luminous, but marred by heavy shadows. Crimson, sage green, dark blue, and white are the principal colours of the draperies.

Later painters of the Milanese School seem in most instances to have amplified the errors and ignored the redeeming qualities of their predecessors. "The Nativity" (112), by Camillo Procaccini, who died in 1627, is 112 a case in point. Here the colossal figures appear as if they had been painted by candle-light, and the smooth finish of the execution only increases its vulgarity. The work of Procaccini's younger brother Giulio Cesare is

40 *Pictures in the Brera Gallery.*

- 121 still worse. In his "Adoration of the Magi" (121) we find forced shadows, coarse flesh tints, clumsy drapery, and
 122 exaggerated action. His huge "Magdalen" (122) looks anything but penitent. His "St. Carlo in Adoration"
 128 (128) is distinguished by the absence of all religious
 129 sentiment, and his study of St. Peter (129) is a wretched performance.

The Brera contains nine pictures by Daniele Crespi, who was a pupil of the younger Procaccini, and who was still painting in the first quarter of the seventeenth century. "Christ led to Calvary" (113), "The Baptism
 113 of our Lord" (120), and "The Last Supper" (146),
 120
 146 may be mentioned as examples of his style, which is painfully artificial and dramatic. In each and all of these works the flesh tones are utterly and perversely false, the shadows hard and black, and whatever inventive power may be displayed in such designs becomes degraded by the taste which guides it.

Of the elder Crespi (Giovanni Battista, called Il Cerrano), 1557-1633, there is one example only—a group
 115 of the Madonna and Child with St. Dominic, St. Catherine of Siena, and Angels (115). Excepting a portion of the Virgin's dress, there is scarcely any real colour in this picture, which is chalky in its flesh tints and startling in its constant apposition of black and white.

Room I. Carlo Francesco Nuvoloni. 41

Benedetto Crespi (called also Il Bustino) shines by comparison with his namesakes. His painting of the "Circumcision" (116) is decidedly superior to the works 116 by which it is surrounded. The colours are mellow and well associated, while in management of chiaroscuro it recalls some characteristics of the Spanish School.

A family group (139) by Carlo Francesco Nuvoloni, 139 another Milanese painter of the seventeenth century, though weakly composed, contains some heads which are studied with skill and appreciation of character; but the sacred subjects treated by the same artist exhibit the usual faults of his school and period—extravagant action, crude colour, and forced shadows. Of this kind of art, indeed, the Brera contains too many examples, which all point the same melancholy moral—all indicate the same waste of inventive power, the same misapplication of technical skill; all show the degradation to which Academicism can descend under the influence of a false taste.

ROOM II.

In the adjoining room the visitor will find himself surrounded by works of a very different class. The first in the Catalogue is an early and archaic example of the Umbrian School, bearing the signature of the painter Gentile da Fabriano, who lived between 1370 and 1450. It is the "Coronation of the Virgin" (159). St. Mary bows her head reverently to receive the crown which Christ, sitting beside her, places upon it. Between them, the Holy Spirit hovers in the form of a white dove, while God the Father, represented by a venerable crowned figure, appears above and behind them, surrounded by crimson-winged seraphim. These
159 figures are all painted on a gold background, which is slightly incised with radiating lines of glory. Below, on a convex platform typifying the earth, and decorated with a minutely-painted diaper pattern, kneel *angioletti* playing musical instruments. They are clad in dark crimson robes and green mantles, both shaded with gold in "cross-hatched" lines. This picture, which was brought from a church near Fabriano, originally formed the central compartment in a large altar-piece, of which the other portions are in this Gallery, numbered respectively 190, 194, 279, and 281, all interesting specimens of early sacred art.

Room II. Ant. and Giov. da Murano. 43

No. 162 in the same room is a joint work of two 162
fifteenth-century painters, Antonio and Giovanni da



Murano. It consists of two rows of small arched panels, each containing a figure about eighteen inches high—painted on a gold background. In one of these the Madonna and Child are represented. The Virgin has small,

44 *Pictures in the Brera Gallery.*

delicate features and small eyes. The Child is large and fat. At the Virgin's feet kneels an abbot, painted on a much smaller scale and holding a crozier. In the other panels are figures of saints and apostles—all drawn with curiously short necks (which gives them a round-shouldered appearance), dumpy features, and attenuated hands. The colour of the draperies, which fall in elongated folds, is refined and tender, and the patterns of embroidery, where introduced, are carefully detailed. The figures in the lower row stand, each in a kind of shallow pulpit reaching to the knees. On the pane. in which John the Baptist is painted, there is a distant view of mountains.

164 Of a still earlier date is the small panel picture (164), representing "The Virgin crowned by Christ and attended by numerous Angels." The figures, which are about eighteen inches high, wear robes enriched with delicate and beautiful patterns of gold on colour. Their features are rudely shaded. This work is attributed to Lorenzo Veneziano, who painted in the second half of the fourteenth century.

167 No. 167 is an interesting group of life-size figures, viz., "The Virgin and Child Enthroned, with St. Andrew, St. Sigismund, St. Ursula, and St. Monica" standing around, while three *angioletti* sit below playing musical instruments. This picture, which is dated 1499, bears the

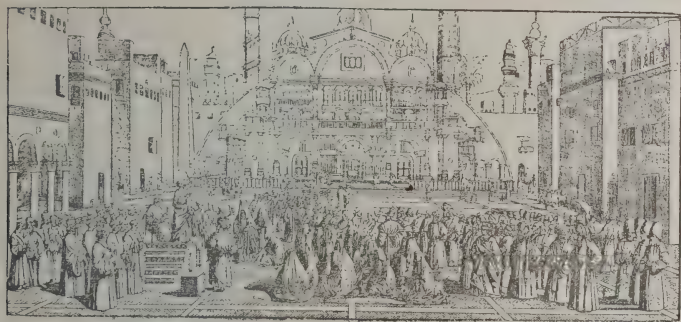


name, and is undoubtedly the work of, Bartolommeo Montagna, who was born near Brescia and died at Vin-

cenza. The flesh tints are poor, with black shadows and high lights on the features, which are nevertheless full of expression. It is to be remarked that the feet are much more skilfully painted than the hands. The architectural background is rich and carefully studied. The drapery is arranged in angular crisp folds. Behind the figures is a sky of gradated blue with conventional clouds.

Among the most remarkable works in the Brera which, in spite of restoration, retain much to render them attractive, may be reckoned the large and elaborate painting by Gentile Bellini (1426-1507), "St. Mark preaching at
168 Alexandria" (168). Before the façade of the Byzantine church or mosque which forms the background of the picture, a crowd of figures is assembled, among whom the Evangelist himself occupies but a modest position, standing on a little platform of steps inlaid with mosaic. In the group of listeners which gather round him the painter is said to have introduced many portraits of the Venetian confraternity of St. Mark, a fact which is confirmed by the strong individual character noticeable in some of the heads. In the centre of the picture veiled women are sitting. Behind them are Jewish Rabbis, and Turks with enormous turbans. The figures in the foreground are about one-third life-size, and those in the distance diminish proportionably. Some are introduced on the flat

terrace-roofs of buildings on each side of the piazza. The complete indifference to obvious anachronisms in costume, &c., though of course shared by most painters of Bellini's time, is the more remarkable here, as the treatment of the subject is eminently realistic in aim. But we may well dispense with antiquarian proprieties in a design of such artistic excellence. This picture was formerly in the Scuola di San Marco at Venice.¹



No. 172. "The Adoration of the Magi: The Virgin 172
and St. Helena with the Cross," by Palma Vecchio
(1480-1528). This picture has been so much damaged
by repainting, that, but for the name of the master, it
might be passed over without notice. It was originally
in a church in the Island of St. Elena, near Venice, and is
mentioned by Vasari, Ridolfi, and other authors.

¹ According to Messrs. Crowe and Cavalcaselle, the front part of this work has been entirely repainted.

- 137 "St. Ursula and her Virgin Companions" (173). This is a large and symmetrical group of figures about two-thirds life-size, by Giovanni Martini da Udine (1500-1534), a pupil of Giovanni Bellini. Some of the heads are painted with a certain sense of feminine beauty, and that



of St. Ursula herself bears a curious resemblance to Queen Victoria when young. The features of her companions are well modelled but unfortunately lighted, so that one side of each nose is definitely in shade, and the eyes are generally wanting in expression. They all have fair hair. Their robes, which are arranged in quasi-

Room II. Giov. Martini da Udine. 49

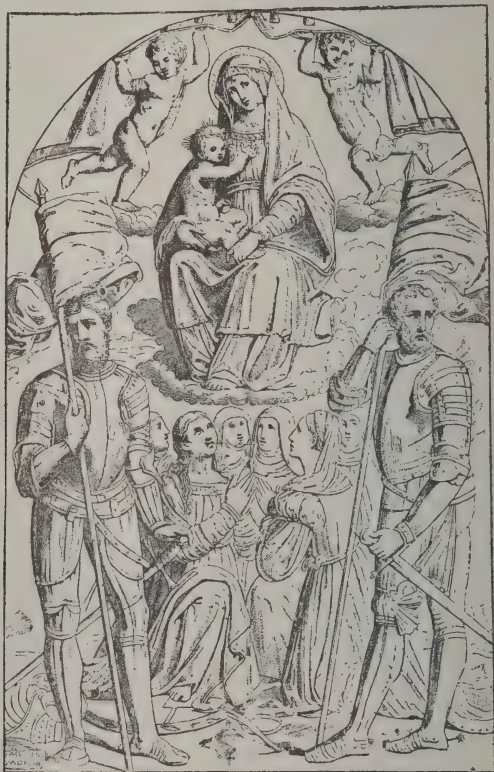
naturalistic but ill-studied folds, display great variety of colour, viz., ultramarine, orange russet, and pinkish white shaded with grey. In the background is a sky of gradated blue with conventional white clouds. On a pedestal below the figure of St. Ursula is the following inscription:—"Essendo Camerar magistro Anthonio Manzignel mcccccvii." The picture was brought from the church of St. Peter Martyr, in Udine.

The next picture in numerical order (174) is by an 174 unknown hand. It represents "The Virgin and Child Enthroned, with St. Bernard and St. Francis" on either side. This is in many respects an interesting work, and remarkable for the technical skill with which certain details, especially the marble and draperies, are treated.

It is hardly necessary to remind the amateur that Giacomo Raibolini was the son and scholar of the greater artist who bore the same patronymic, but who is better known to Englishmen under the familiar name of Francia. No. 175 is a large picture by the younger Raibolini, who 175 painted in the first half of the sixteenth century, and a glance will suffice to show how widely he departed from his father's style. It is executed on panel with an arched top. In each corner of the foreground are life-size figures of armed knights bearing banners. At a short distance behind, the Virgin, whose features are half in

50 *Pictures in the Brera Gallery.*

shadow, sits enthroned on clouds under a dark green canopy, the curtains of which are drawn back by cherubim. She bears the Infant Christ on her left knee,



while a group of virgins kneel at her feet. The head of the knight in the right-hand corner is finely conceived, but the features of the other figures are deficient in

Room II. Baldassare Carrari. 51

interest. The shadows are heavy and opaque, and the flesh tints are crudely opposed to the sombre background. One is thankful for the glimpse of sky which alone saves the picture from greyness and gloom. It is signed and dated 1544, and was brought from the church of SS. Gervaso and Protaso in Bologna.

No. 176 is a large and important work by Baldassare 176 Carrari, who painted at Ravenna in the early part of the sixteenth century, and, according to Lanzi, was the friend and imitator of Nicolò Rondinelli. The figures in this composition are somewhat larger than life. The Virgin Mary sits enthroned on a marble pedestal richly inlaid with mosaic, and resting her feet upon an elaborately embroidered *tappeto*. Above is a large architectural archway, through which blue sky and distant mountains are seen. On either side stand St. Nicholas of Bari, St. Augustin, St. Peter, and St. Bartholomew. At the foot of the pedestal are three infant and wingless angels playing musical instruments. The figure of St. Augustin in the right-hand corner is grandly designed. There are no cast shadows, but the features are carefully modelled, and the draperies fall in narrow, well-defined folds. Some portions of the picture taken singly are excellent in colour, but there is a want of chromatic harmony in the composition as a whole.

No. 177 is a curious and well-preserved painting by 177

52 *Pictures in the Brera Gallery.*

Nicolò Rondinelli, a pupil of Giovanni Bellini, born at Ravenna in the latter half of the fifteenth century. It illustrates an ancient ecclesiastical tradition that St. John the Evangelist, clad in episcopal dress and bearing a censer, appeared to Galla Placidia in the church which she had dedicated to him at Ravenna. On the altar is a picture of the Madonna and Child, painted on a gold ground and enclosed in a gold frame. One may trace the influence of Bellini in certain qualities of the work, but the action of the figures is constrained and awkward.

The School of the Romagna is inadequately represented at the Brera. In Marco Palmezzano's "Coro-
178 nation of the Virgin" (178), although the composition is formal and severe, great grace of action is noticeable in the figures, which are about half the size of life. But the flesh tints are poor, the shadows black, and the draperies complex in fold and inferior in execution. This picture, which bears the painter's signature, was brought from the Church of the Osservanti, near Cotignola.

One of the few examples of the Tuscan School in the
179 Gallery is a large and interesting picture (179) by Stefano da Ferrara (called also Falzagalloni), who painted towards the close of the fifteenth century. It represents the Virgin and Child with a female saint on either side,

enthroned on a curious octagonal pedestal, the upper shelf of which is separated from the lower by eight round balusters or legs, between which is seen a distant landscape. The base of the pedestal is filled with panels carved in low relief on a gilt ground. The Madonna herself sits in a semi-octagonal niche, richly decorated with gold and colour. It is remarkable that these enrichments, though carefully detailed, are by no means intrusive—as they frequently seem in works of this class. The colour of the picture is excellent and harmonious throughout, and the draperies bear evidence of accurate study. The figures are nearly of life size, and the painting is on panel.

No. 180 bears the signature of Nicolò da Foligno, an 180
Umbrian painter better known as Nicolò Alunno, and
is dated 1465. It represents the Virgin and Child
enthroned, and surrounded by angels. This picture,
which is executed in tempera on a gold background,
originally formed the central portion of an “ancona” in
the Church of the Conventuali di Cagli. It consisted of
fourteen compartments, of which six more (numbered
respectively 160, 161, 183, 200, 276, and 278) are also 160
in the Brera. The Virgin, whose figure is about two- 161
thirds life-size, wears a mantle of greenish blue, while 183
the robes of the angels are of sage green and rose 200
colour. The draperies are carefully painted, and the 276
mosaic inlay of the throne and pedestal is elaborately 278

54. *Pictures in the Brera Gallery.*

detailed, but in the treatment of human features the work has little interest.



Near it hangs another example of Giacomo Raibolini,
 181 viz.: 181 "The Madonna enthroned, with the Infant
 Christ, and St. John the Baptist." Below are St.

Anthony, St. Sebastian bound to a tree, St. Barbaziano, and St. Jerome. The arched top and general arrangement of this picture suggest the idea that it was painted as a companion to No. 175, already described, but here the infant angels bearing the canopy over the Virgin's head are partly draped, and the canopy itself is crimson instead of dark blue. The heads are generally void of expression, the draperies ill-arranged, the lights scattered, and the shadows heavy. The whole presents a marked contrast to the mellow colour and refined treatment of Falzagalloni's work (179). It was brought from the Church of St. Barbaziano, in Bologna.

No. 182 is an ugly but carefully modelled portrait of a man (life-size), bearing the signature of Filippo Mazzola (called also Delle Erbette), a Lombard painter of the fifteenth century. It is executed on panel.

One of Marco Palmezzano's pictures has been already noticed. No. 185 is a signed work by the same hand, 185 representing the Madonna enthroned with her Infant Son, and surrounded by St. John the Baptist, St. Peter, St. Domenic, and St. Mary Magdalen. The figures are about two-thirds the size of life. The Virgin wears a mantle of dark greenish blue, while that of the Magdalen is a beautiful rose tint. The draperies, which fall in small crisp folds, the carving of the throne on which the Virgin sits, and the marble inlay

56 *Pictures in the Brera Gallery.*

of the pavement are all studied with elaborate care, and the sense of colour throughout the work is refined, but the flesh painting is dry and mechanical. A conventionally treated landscape forms the background. The picture is painted on panel, and bears the date 1493.

More naturalistic in aim, if less pleasing in colour, is a group by the Umbrian painter Fra Carnovale, or as he is here called Bartolomeo Corradini, who painted in the latter half of the fifteenth century. Federigo di Montefeltro, Duke of Urbino, clad in armour but bareheaded, is kneeling before the Virgin and Child, 187 attended by saints and angels (187). The features of the principal figures are full of character, and remarkable for the sombre and embrowned tone of the flesh tints. The background is a grand architectural composition with coloured marble pilasters and panelled arches above. This picture, which was brought from the church of St. Bernardino near Urbino, forms the subject of a special notice in Crowe and Cavalcaselle's "*History of Painting in Italy*," where some doubt seems to be implied whether it can be correctly assigned to Corradini.

The next picture will be examined with interest as a signed work by Giovanni Sanzio, the father of Raphael. 188 The subject is "*The Annunciation*" (188). The Virgin stands under an arcade in an attitude of reverence,



while an angel kneels outside bearing a lily. Above the head of the angel and on a golden-coloured disk bordered with a circle of prismatic colours, is seen the head and shoulders of a figure representing the Almighty bearing

an orb in His left hand and holding up His right in the act of benediction. Little or no physical beauty is realized in the features of this group, which is nevertheless instinct with devotional feeling. The colours are vivid and somewhat crude in quality, the draperies carefully rendered, and the architecture drawn in correct perspective. The distant landscape, with its luminous sky crossed by conventional clouds, is strongly suggestive of Raphael's early manner.

189 Near this hangs a painful example of Carlo Crivelli, presenting "The Crucifixion" (189), a work conscientiously careful in finish of detail (note the graining of the wooden cross), and elaboration of background, but hard and repulsive in the delineation of human features. This picture was brought from the church of the Dominicans at Camerino.

193 A more pleasing and certainly more characteristic specimen of the same master is "The Madonna and Child" (193), where the decorative accessories which Crivelli delighted to introduce are carried to the verge of gorgeousness in realistic portraiture of fruit, flowers, and richly embroidered stuffs. But dexterity of this kind, however great, fails to secure the admiration commanded by works in which similar skill is devoted to a nobler aim, and refined sentiment takes the place of mere imitative power.

Room II. Cima da Conegliano. 59

"The Magdalen" (No. 190), attributed to Gentile da 190
Fabriano, is a single figure of half life size, posed somewhat awkwardly. Here we find rose pink and light violet draperies, relieved by a white lining. The background is gold. It is painted on panel, and evidently forms the companion to 194.

No. 191 is a large and interesting picture by Cima da Conegliano, the Venetian painter, who was born in the latter half of the fifteenth century. Under an architectural porch or arcade St. Peter, martyr, in a friar's robe, stands on a pedestal, with St. Augustin (also in the dress of his order) and St. Nicholas of Bari on either side. From the figures, which are life-size, cast shadows fall. In the distance is a carefully-painted landscape, representing the side of a lake skirted by a road, with mountains beyond.

Owing to the quiet character of the drapery in which two of the figures are clothed, and the fact that the architecture surrounding them is of white marble, there is



191

little or no positive colour in the composition, with the exception of the blue dress of an infant angel at the foot of the pedestal, which thus becomes obtrusive. It is to be remarked in this picture, as in No. 179, that a scientific application of perspective to the architectural portions has led the painter into a curious error, which would probably have been avoided if he had trusted to his eye alone. Vasari saw this picture in the monastery of the Corpus Domini at Venice.

194 Hung near this work is a single figure of St. Francis of Assisi (half life-size), by Gentile da Fabriano (194). The saint wears a friar's habit, and stands with his arms crossed on his breast. The background is of gold, but there is a suggestion of nature in the shrub and flowers at his feet. This picture was brought from the church of the Osservanti di Valle Romita, near Fabriano.

195 A variation from the ordinary treatment of the subject may be noticed in the "Annunciation" by Timoteo della Vite (195), the pupil of Francia and an imitator of Raphael. Here the Virgin, instead of kneeling in her chamber, stands in the open country with a landscape background. On her right is St. John the Baptist, represented as a man of middle age, while the youthful St. Sebastian is bound to a tree on the left. Above the Baptist's head is seen an angel descending with the divine message. In the centre of the sky the Holy Spirit

hovers in the form of a dove, accompanied by a cherub bearing a cross and surrounded by clouds. The action



of the principal figures in this group, which are life-size, and indeed the whole sentiment of the design, is eminently

62 *Pictures in the Brera Gallery.*

Raphaelesque; features and limbs are modelled with academical correctness, and a due regard for transparency in the shadows. This picture is mentioned by Vasari.

196 No. 196 is the joint work of Francesco and Bernardino Zaganelli, whose names and the date 1504 are inscribed on the picture. The Madonna is enthroned with the Infant Christ on her knees (holding a rose in His hand), and attended by St. John the Baptist and St. Francis of Assisi. Above the Virgin's head is a rich canopy of marble overlaid with gold, under the arch of which a slight tint of gradated blue suggests rather than represents the sky. St. John and St. Francis stand in front, but not in the same plane of sight, which is unusual. Both these figures are curiously brown in tone, and there is but little difference between the colour of their dress and their complexions. Whatever fault may be found with this accident in itself, it certainly has the effect of giving great value to the colour of the Virgin's blue mantle and the crimson drapery at her feet. The floor is paved with small squares of richly-veined marble. The whole picture is painted with great taste and knowledge. It is executed on panel, and was brought from a convent attached to the church of St. Apollinaro Nuovo, in Ravenna.

197 In Marco Palmezzano's "Nativity of Christ" (197),

we find hard prosaic modelling and unpleasant flesh tints. The background is half architectural, half landscape. A



pilaster to the left of the picture is elaborately decorated with arabesque ornament in vivid colours, which are

destructive to the effect of the rest, and have all the appearance of modern restoration. This work, which bears the name of the painter and the date 1492, is painted on panel.

198 The name of Nicolò Pisano is given to a picture of the Ferrarese School (198), representing the Madonna and Child enthroned, and accompanied by St. Helena, St. James of Galizia, and three angels. This painter, who is described in the catalogue as living in the sixteenth century, must not, of course, be confounded with his more distinguished predecessors of the same name.¹ The work is correct and refined in drawing, even in execution, and transparent in shadow, but deficient in artistic quality of colour. It was brought from the Oratorio della Morte, in Ferrara.

202 The large and vulgarly designed picture (202) attributed to Girolamo Genga, who lived 1476—1551, a pupil of Luca Signorelli, might, from the style of its execution, be taken for the work of a late seventeenth century painter. It represents the Madonna and Child surrounded by saints and doctors of the church, while above, angels, in the presence of the Almighty, are scattering flowers. The background

¹ Nicolò Pisano, the celebrated sculptor and architect, was born in the early part of the thirteenth century; Vittor Pisano, of Verona, the equally well-known painter, was born in the latter half of the fourteenth century. Nicolò Pisano of Ferrara would seem to have been an artist of comparative obscurity.

Room II. Francesco Zaganelli. 65

is black, or nearly so. This picture was brought from the church of St. Augustin, in Cesena. The value of Vasari's taste in pictorial art may be estimated by the fact that he describes it as "a truly beautiful work and one which well merits to be much esteemed."

The painting numbered 203 is by Francesco Zaganelli 203 di Cotignola, the elder of the two brothers whose joint work (196) has been already described. It represents the Madonna seated under a niche with the Infant Christ, and attended by St. Francis and St. Nicholas of Bari. The features of all these figures, and especially of the Child, are ill-drawn and ugly. Half tones and shadows seem to have faded from the blue robe of the Virgin, which is now unpleasantly pale in colour, while the decorative portions of the picture are so vividly defined as to suggest the probability of their having been restored. This work, which is executed on panel, bears the name of the painter and the date 1505. It was brought from the church of the "Riformati," in Civitanova.

ROOM III.

In the next Gallery (Sala III.) the visitor will find many interesting pictures of the Venetian and Brescian
206 Schools. The first in the Catalogue (206) is, however, a somewhat unfortunate specimen of Alessandro Bonvicino, commonly called Il Moretto di Brescia, who painted from 1524 to 1556. It is divided, like many works of the same class, into two portions, one terrestrial and the other celestial. In the lower half are represented (about two-thirds life-size) St. Jerome, St. Anthony the Abbot, and St. Francis of Assisi. The last is a dignified figure, full of devotional feeling, and by far the best in the group. The attitude of St. Jerome is artificial and dramatic, with forced shadows on his features and on the drapery round his loins. The upper half of the composition is occupied by a group of the Madonna and Child surrounded by cherubim. The Virgin is somewhat affected in pose, and indeed this portion is so inferior in execution that it suggests the work of a modern brush. The picture was brought from the church of St. Bernardino a Gardone, near Brescia.

207 No. 207 is by Calisto Piazza, known also as Calisto da Lodi, a pupil of Titian, who painted in the first

half of the sixteenth century. It represents St. Stephen crowned by two infant angels, and attended by St. Augustine and St. Nicholas of Bari, all life-size figures. St. Stephen wears a priest's vestment of an orange hue; St. Augustine one of a crude green; while St. Nicholas of Bari is robed in cold crimson, verging towards violet. This is a most unfortunate combination of colours. The chiaroscuro is very violent throughout, and the cherubim bearing St. Stephen's crown look as if they had been painted by candlelight. This picture, which is unfortunately damaged by blisters, was brought from the church of St. Benedetto in Bergamo.

The Brera contains some admirable examples of Paul Veronese, but the first on the list (208), "The Baptism of our Lord," is not worthy of the great master to whom it is ascribed. It is a large picture with scattered lights, and showing no study of composition. The attitude of Christ, who is standing in a brook, and startled by the rays which emanate from the Holy Spirit hovering over His head in the form of a dove, is deficient in dignity and sacred character, while the angel who is alighting on the earth is unpleasantly suggestive of the stage. Nor is there any redeeming excellence in the landscape, which is poor and commonplace.

It is a relief to turn from this picture to the rich and beautiful composition by Bonafazio, "The Infant

68 *Pictures in the Brera Gallery.*

- 209 Moses presented to the Daughter of Pharaoh " (209). Although neither the crowd of figures depicted on this canvas, nor the landscape in which they are assembled, is in the least suggestive of the incident which the painter selected for illustration, a poetical license may fairly be accorded to work in which the poetry of form and colour is realized with such surpassing excellence. In place of an Egyptian princess attended by a swarthy



retinue, we find a Venetian lady surrounded by fair dames and gallant courtiers of the sixteenth century, and instead of muddy banks and bulrushes, Bonifazio gives us a charming landscape under an Italian sky. As might be expected in an example of this school, warm tints predominate, but a detailed examination of the picturesque costumes introduced will show how ingeniously the orange and russet browns and toned crimson stuffs are opposed to dark blue, dark green, and black velvets.

The faces of the figures (about half life-size) are nearly all in broad light and are full of expression. In a group to the left of the foreground, a young man lies on the ground, looking up at his mistress, who sits beside him in an exquisitely beautiful dress of amber-coloured silk barred with sage green stripes, her shoulders covered with a muslin *fichu* delicately embroidered with gold. In action all the figures are graceful and interesting, save one, a stout man who occupies a conspicuous position in the middle distance, his portly frame wrapped in a robe which closely resembles a modern dressing-gown. He wears a red fur cap, and his whiskers are shaved off abruptly half way down the cheek. These accidents of costume combine to give the figure a grotesque appearance out of keeping with the rest of the scene, which is otherwise full of grace and beauty.¹

Among the reputed pupils of Giorgione was Giovanni Busi, better known as Cariani, who lived from the close of the fifteenth to the first half of the sixteenth century. The Brera contains two works attributed to this painter, who is noticed by Lanzi, but whom Vasari does not mention. The first is 210, in which the Virgin is 210 represented seated on a raised throne in open country, with the Infant Christ on her knees, attended by St. Joseph, St. Philip Benizzi, St. Grata, St. Adelaide, St. Apollonia, St. Augustin, and St. Catherine. Behind the

¹ This picture was formerly in the Archbishop's Palace at Milan.

Madonna two amorini hold up a canopy of crimson drapery. Above her head cherubim and infant angels emerge from a cloud, while others sit at her feet. The figures are nearly life-size, and some of the saints' heads are admirably designed, with great individuality of character. Portions of the picture realize all the excellence of the Venetian School in point of colour, but the lights are unfortunately scattered and diffuse, which is a great drawback to the general harmony of the picture. It was brought from the church of San. Gottardo in Bergamo.

- 212 "The Baptism of Christ" (212), attributed to Paris Bordone, the pupil of Titian, is by no means a satisfactory example of that master. The life-size figures in this composition, whether regarded in an artistic sense, or judged by the standard of natural effect, have no more definite relation to the landscape in which they appear than the conventional foreground has to the mysterious moonlight effect of the extreme distance. The flesh tints are unpleasant and the shadows forced, while the white drapery introduced seems false alike in tone and texture.

- Differing widely, both in style of design and method of execution, is the next painting, ascribed to Paris Bordone, 216 and numbered 216 in the catalogue, "The Virgin Mary and Apostles awaiting the Advent of the Holy Spirit." Here the figures are but half the size of life, and look smaller, owing to the large proportion of the vestibule in

which they are represented sitting. Dexterously as this work is handled, with its academical drawing and smooth *impasto*, there is a want of life and nature in the scene, while the colour, though fine in certain details, suffers by injudicious distribution ; as, for instance, in the crimson



and sage green draperies, which appear apposed in the left-hand corner.

Paul Veronese's magnificent picture, "The Supper in the house of the Pharisee" (213), occupies a conspicuous 213 place in the third room, and in its general arrangement will remind the visitor of similar works by the same

hand. The guests are seated at two L-shaped tables disposed on each side of a grand hall, the architectural features of which are studied with great care. In the centre is seen, at a distance, an arched doorway, leading into a garden with a landscape beyond. Mary Magdalen kneels at the feet of the Saviour wiping His feet, with the broken pot of ointment beside her. The figure of Christ is dignified in attitude, but it is a dignity of a thoroughly human character. The figures are admirably grouped,



their action generally is easy and life-like, and the head of one of the guests who in rising turns round to look at our Lord is full of expression and earnest thought. The painting is mellow in quality and cool in tone. The draperies are somewhat heavy in fold for Paul Veronese, and the shadows incline to opacity. This picture, which is painted on canvas about twenty feet long by nine feet high, was brought from the convent of St. Sebastian at Venice.

Giov. Battista Moroni's life-size "Portrait of the Mayor

of Bergamo" (214), which bears the date 1565, though 214 characteristic and interesting, does not exhibit the admirable quality of work which distinguishes examples of the same master in our English National Gallery. The figure is a three-quarter length with a background of ruined wall, showing a peep of blue sky in one corner. This portrait is mentioned by Ridolfi and other authors.

No. 215, "Jesus recognized by His Disciples at 215 Emmaus," is a long picture by Bonifazio hung as a pendant to No. 205, and containing the same stout figure noticed in the latter work, though here dressed in a puce-coloured tunic with a white collar and scarlet cap. With the exception of the head of Christ and that of the disciple who sits on His left side (both of which are finely conceived), the picture suggests no element of religious feeling, nor indeed does it recall the incident recorded in the New Testament with any more fidelity than the Italian garden party depicted in No. 209 represents the finding of the infant Moses. The artistic quality of each work must, in short, be regarded independently of the subject, and with this *proviso* there is much to admire in both. Note the glimpse of distant landscape seen under an arcade to the left of this picture. There is a pretty touch of nature, too, in the little incident of a child offering cherries to a dog in the foreground; though it must be confessed that the animal looks rather like a stuffed one.

74 *Pictures in the Brera Gallery.*

Three works attributed to Tintoretto (1512-94) are
 217 hung in this room. The first (217) is a powerful life-size
 sketch of the dead Christ, surrounded by the two Mari-
 es and St. John. It is executed almost in monochrome, the
 flesh tones having little or no local colour, while the
 draperies are white or brown, relieved only by few
 touches of crimson. The whole pictorial effect depends



on chiaroscuro, and that is so violent that the features of
 the Saviour are scarcely distinguishable in the shadow
 which falls on them. Nor is this gloom redeemed by a
 single touch of pathos. Huge tears, indeed, are falling
 down the faces of the Virgin and the Magdalen, but they
 wear no other trace of grief, while the blood-stained
 chest and limbs of the principal figure inspire more
 of horror than religious awe. This painting was

Room III. Giov. Battista Moroni. 75

brought from the church of Sta. Maria dell' Umiltà in Venice.



No. 218 is a signed work by Giov. Battista Moroni, 218

76 *Pictures in the Brera Gallery.*

(1510-78), representing "The Assumption of the Virgin," in the presence of the Apostles and St. Benedict. With the exception of the white scarf which floats round the shoulders of the Virgin, and the clouds on which she stands, the greater portion of this picture is cold and grey, in spite of the local colour supplied by draperies. The action of the figures below is violent and dramatic. It will be remarked that all their heads are thrown into shadow, and even the Virgin's features are in half-tone. The general effect is dark and unpleasant.

219 The paintings numbered respectively 219, 220,
220 and 221, forming a huge triptych, are the largest,
221 but by no means the finest examples of Paul Veronese, in the Brera. Their excellence is of an essentially *scenic* character. Sacerdotal vestments, clouds, armour, musical instruments, trees, architecture, and examples of animal form all struggle for pre-eminence. The Adoration of the Magi is represented in the central compartment.

The principal figure in the retinue, or perhaps one of the magi themselves, occupies a conspicuous place in the centre of the scene and wears a large ugly turban. A camel's head looking round the corner at St. Joseph is almost comical in expression. The Virgin, who is beautiful, but whose beauty may be described as of a rather commonplace order, is lost in the crowd. The side

wings of the triptych are occupied by figures of SS. Gregory and Jerome on one side, and SS. Ambrose and Augustin on the other, all dressed in ecclesiastical robes



and evidently studied from living models. Over the heads of each pair are angels playing on musical instruments, their feet as firmly planted on the clouds below



as on the floor of an orchestra. The chromatic effect of these side wings is undeniably excellent. That of the central compartment, it is difficult to estimate at present, as

the colour has, from some cause or another, sunk to a dead surface.

The single example of the younger Palma, who, it will be remembered, lived between 1544 and 1628, and was the nephew of Palma Vecchio, is a sketch rather than a picture. It represents angels bringing flowers to St. Benedict (222), who lies on a most uncomfortable 222 bed of brambles. There is no trace of religious sentiment in this composition, and the heavenly messengers are painfully suggestive of the ballet. Seen across the room, where the slovenly execution of the work is not apparent, the general effect of colour is pleasant, but a closer inspection will only reveal deficiencies in skill and errors of taste. The figures are about two-thirds the size of real life.

Among the few examples of the Veneto-Brescian School in this Gallery, the single picture (224) attributed 224 to Girolamo Romani, better known as Il Romanino, who painted in the first half of the 16th century, must not be overlooked. It represents the Madonna (life size) adoring the Infant Saviour, and attended by St. Francis of Assisi with other saints and angels. The action of these figures is somewhat constrained and affected, but the heads, with one exception—that of the Child—which seems to have been studied from a singularly plain model—are finely designed. The Virgin's

80 *Pictures in the Brera Gallery.*

features are very beautiful, and the painter has thrown them into full light. In other details the picture is less fortunate, owing to heavy shadows and lumpy drapery. It was brought from the Capuchin Church of St. Catherine in Crema.



- 225 The next work (225) bears the name of Calisto Piazza (da Lodi). It includes a group of the Virgin and Child, St. John the Baptist and St. Jerome, all somewhat larger than life, and exhibiting evidence of that decline in taste which dates from the 16th century. There is, indeed, no lack of power or skill in draughtsmanship, but the figures are wanting in dignity, and the pose of the

Virgin's right foot as it rests on the edge of the pedestal is unfortunately graceless. Nor is there any charm of colour to redeem these faults, for the flesh tints are hot and unpleasant in tone, and the chiaro-oscuro needlessly exaggerated in depth. This picture is painted on panel and was originally in the church of St. Francis at Brescia.

It is curious and instructive to compare Bonifazio's "Adoration of the Magi" (226) with Paul Veronese's 226 painting of the same subject. The great inventive power and dramatic handling of the latter work will command admiration from all who hold executive skill in design to be the highest aim of art; but the simple grace and earnest feeling of Bonifazio's picture cannot fail to attract those who prefer the more subtle qualities of taste and refinement in colour. The figures are life-size, very broadly painted; the light and dark masses of drapery being opposed to each other without much gradation of tone. The Madonna and Child are gracefully posed, though the robe worn by the Virgin hardly explains in its folds what appears to be an unnatural length in the right leg. The horizon is placed high in the composition, and the distant landscape is very beautiful. This picture is unfortunate in its frame, which is black and narrow. It would gain greatly in effect by the substitution of a gold frame with mouldings of proper proportion.

82 *Pictures in the Brera Gallery.*

Paul Veronese's grandiose treatment of sacred and ecclesiastical subjects is again exemplified in the work num-



227 bered 227, representing St. Anthony seated on a throne, the pedestal of which is decorated with alabaster panels

(admirably rendered). St. Cornelius and St. Cyprian stand on either side, and in front a page-boy kneels somewhat awkwardly, holding a large volume. Here the shadows are grey and forcible but transparent. The draperies are rather large in fold, and so far as the standing figures are concerned rather clumsy in arrangement. The scale is life-size. This picture was brought from the church of St. Anthony in the island of Torcello near Venice.

This Gallery is so rich in good examples of Paul Veronese that the visitor will hardly care to linger before the one numbered 229—a “Cena degli Apostoli.” 229 The figures are life-size, but the picture is dull and uninteresting in colour, and unworthy of the great master whose fame is better represented by other works. It was brought from the Capuchin Convent at Padua.

No. 230 is a fine composition by Tintoret. The 230 centre of the picture is occupied by a cross, on either side of which stand or kneel St. Helena, St. Macarius, St. Andrew, St. Barbara, and two other figures, all grandly drawn and dignified in action. The flesh tints and shadows are warm; the draperies broadly painted with strongly accentuated shadows, but bearing little evidence of study from nature. The colour generally is subdued and harmonious in tone, and the sky seen over

the heads of the group is dark and lowering. This picture was formerly in the church of Santa Croce at Milan.



Among minor specimens of the Venetian School at the Brera is one by Giovanni Contarini, who lived in the latter half of the 16th century. His "St. Jerome at

prayer" (231) bears the painter's name, but beyond this 231
fact it has little to commend it to notice. The figure of
the Saint is life-size and is kneeling before a crucifix
with an open Bible, by the side of a rock. The drapery
is ill-studied and unpleasant in colour, resembling the
hue which in modern millinery is called "mauve." The
rest of the picture is dark and gloomy in tone. It was
brought from the conventual church of St. Jerome at
Serravalle.

Bonifazio's painting of the "Woman taken in
Adultery" (233), though hung too high for detailed 233
examination, reveals charms of colour which are
thoroughly characteristic of the master. The figures
(about two-thirds the size of life) are draped in crimson,
orange, and yellow, relieved by dark brown. The archi-
tecture is most carefully rendered and the landscape back-
ground very beautiful. It would seem that this picture
was once incorrectly attributed to Palma Vecchio.

Last in numerical order among the interesting works
in this room (Sala III.) is a large and important altar-
piece by Girolamo Savoldo, a Brescian painter, of whose
career but little is known beyond the facts that he was
of noble family, that he practised his art rather as
an amateur than a professional artist, that he lived prob-
ably between the years 1480 and 1550, and that his
declining years were spent in Venice. This composition



- 234 (234) consists of two portions, in the upper half of which the Virgin, with the Infant Jesus on her knee, is represented enthroned on clouds between two angels who are

Room IV. Girolamo Savoldo. 87

clad in green robes and playing musical instruments. Below, and gazing upwards towards the heavenly group, are St. Peter, St. Paul, St. Dominic, and St. Jerome. These figures, all painted on a scale somewhat larger than life, are grandly designed and very dignified, despite the fact that in two instances the heads are somewhat disproportionately large. The figures of the Madonna and Child hardly reach the same level of excellence, and the apposition of the Virgin's blue mantle to the blaze of yellow light behind her is unfortunate; but the robes of the angels are treated with a truly classic grace, and the countenance of the one on the right, looking downwards, is full of beauty and earnest thought. The scheme of colour, if we regard the work as a whole, is admirable and worthy of the best period of Venetian art, while the peep of distant landscape disclosed in the centre of the picture, and including the view of a port with a quay, shipping, and mountains beyond, is rendered with all the refinement and conscientious care of a Turner. This picture, which may be regarded as one of the finest and most noteworthy in the Brera, was brought from the church of the Dominican Convent in Pesaro.

ROOM IV.

In the adjoining apartment (Sala IV.) will be seen an indifferent study of a single figure, about half the size of
 235 life, by Alessandro Bonvicini (235). It represents St. Francis of Assisi clad in the grey robe of his order. The shadows are forced and the treatment poor and conventional.

237 No. 237 is a curious painting by Vincenzo Catena, an imitator of Bellini, who was born at Treviso in 1470 and died at Venice in 1531. It is a single figure about half the size of life, representing St. Stephen clad in priest's vestments and wearing a close-fitting chasuble of chocolate colour, enriched by two *plaques* embroidered with green thread. The Saint's hair is arranged after a quaint and quasi-feminine fashion, in two puffs, one on either side of the cheek, resembling the coiffure of English ladies some thirty years ago. The eyes are small and the flesh tints pale, with warm shadows. Behind the figure is a landscape with a low horizon. Above is a sky of gradated blue.

It is difficult to conceive how the very inferior picture by Domenico del Riccio, a sixteenth century painter, has found a place on the line in this room. It represents

“St. Anthony the Abbot dividing a Loaf with St. Paul the Hermit” (240), and is the only work attributed to 240 this artist in the Brera, but it is entirely destitute of artistic merit. It was brought from the church of St. Paolo Vecchio, in Verona.

The Brera contains five works attributed to Paris Bordone, of which two have been already mentioned. The third (241) is very peculiar in design and treatment. 241 St. Dominic, kneeling on the ground, is presented by the Virgin Mary, who stands behind him, to the Redeemer, who is seen in a cloud above their heads holding spears, or what appear to be spears, in His arms. The oblique inclination of these spears—cut off as they are by the top of the picture, and taken in conjunction with the position of the figure—presents at first sight the general appearance of a swing, which, considering the sacred character of the subject treated, is most unfortunate. In the upper portion of the picture are seen at a distance ranks of armed angels. The action of the figures below is somewhat violent and dramatic. The draperies are complex in fold and graceless in colour. This work was brought from the Dominican church of St. Paul in Treviso.

No. 242, though by no means faultless in execution, 242 and doubtfully ascribed to Bordone, is more worthy of the painter's name, and in colour much more suggestive of the Venetian School. It represents the Virgin, ac-

90 *Pictures in the Brera Gallery.*

accompanied by the Infant Christ, offering a cardinal's hat to St. Jerome. At her side are St. Anthony, St. Catherine, and a female saint—all half life-size figures.

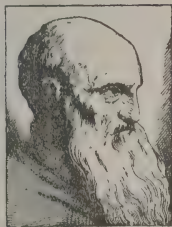
Near this will be found four pictures attributed to Lorenzo Lotto, the well-known Venetian or rather Bergamasque painter who lived between 1480 and 1560.

244 The first in numerical order is 244, which bears his signature, and represents the Madonna accompanied by St. John and two angels who are supporting the dead Christ. This is a coarsely painted work, and unpleasantly crude in arrangement of colour, the Virgin's blue mantle being apposed on one side to her crimson dress, and on the other, to the ochreous hue of St. John's robes. The figures are larger than life, and artificial in pose.

253 The three other pictures by Lotto, viz., 253, 254,
254 and 255—are all portraits, and were presented to the
255 Brera Gallery by King Victor Emmanuel II., in 1860. The best is 254, an old man in a black dress. The female portrait (253) may be noted for the beauty of the costume rather than of the wearer. It will be observed that in all three heads both sides of the nose are thrown into shade, thus giving undue prominence to that feature. The flesh tints have in each case a tendency to gloom and blackness.

Admirers of Titian will scarcely consider the three works which bear his name in this Gallery as fairly repre-

sentative of his genius. 247 and 249 are two powerful 247
but coarsely executed portraits of old men, which hang 249
on either side of the signed picture, 248, "St. Jerome in 248
the Desert." The Saint, kneeling on a rock in front of a
crucifix, grasps a stone as if about to beat his breast
with it. Near him are a skull and an hour-glass, symbols
of time and mortality. The figure is less interesting



than the landscape background, in which the foliage of
trees is relieved against a blue sky and clouds which
have once been white. Excepting this and the piece of
crimson drapery that falls round the Saint's loins, the
picture may be almost described as painted in a mono-
chrome of dark brown. It was brought from the church
of Santa Maria Nuova, in Venice.

ROOM V.

We may now enter the Fifth Room (Sala V.), in which
261 the first notable work is No. 261, a life-size picture of the
“Madonna and Child,” by Giovanni Bellini (1427-1516).
The figure of the Virgin is half-length. Her features
wear a serene and earnest expression; the hands, which are
well modelled with tapering fingers, are distinguished here
as in 291—by that remarkable width across the back of
the palm which has been recognized as a peculiarity in
Bellini’s designs. The Virgin is robed in a very dark blue
—almost black—mantle, from beneath the folds of which
a delicate puce-coloured sleeve peeps.

Identical in general dimensions but differing consider-
ably in style and treatment, are two works by Luca
Signorelli (born at Cortona about 1441, and died in
1523). In the first, the figures are about fifteen inches
262 high. The subject is “The Flagellation” (262). In
a court decorated with bas-relief sculpture, Christ is
seen bound naked to a column, His loins covered with a
striped material resembling a Roman scarf, while the
executioners’ nearly nude figures are similarly draped.
To the right of the group is a man in a corselet of
chain armour drawing a sword, while another dressed

like an Italian noble in the 15th century, is seated on a pedestal looking on. The principal figures, which are

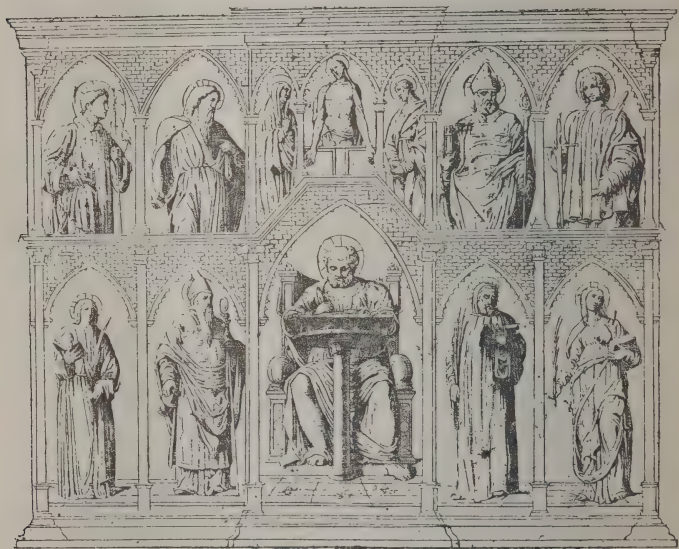


about fifteen inches in height, are defined by a hard brown outline. The head of Christ is coarsely painted and inferior in expression. Both these pictures were

94 *Pictures in the Brera Gallery.*

brought from the church of St. Maria del Mercato, at Fabriano.

- 264 The altar-piece numbered 264, by Andrea Mantegna (1431-1506), is one of the gems of the Brera. It is divided



into twelve compartments with pointed arch-heads. In the principal one is represented St. Luke, seated writing at a round marble table. In the others are St. Benedict, a bishop, St. Justina, and St. Scolastica, four half-length figures of saints, Christ rising from the sepulchre, the Virgin Mary, and St. John. The figures are about

one-third life-size, and painted on a gold ground. Two of them are dressed in episcopal vestments, which are rendered with exquisite delicacy and sense of colour, as may be noted in the dalmatic of puce silk with an embroidered cross of sage green thread, and white skirts falling over scarlet slippers, &c. This beautiful work was brought from the church of S. Justina in Padua, and is mentioned by Vasari.¹



Luini's "Madonna and Child" (265) is a very beau- 265
tifully-conceived group with a lovely background of
trelliswork and roses. This picture, in which smoothness

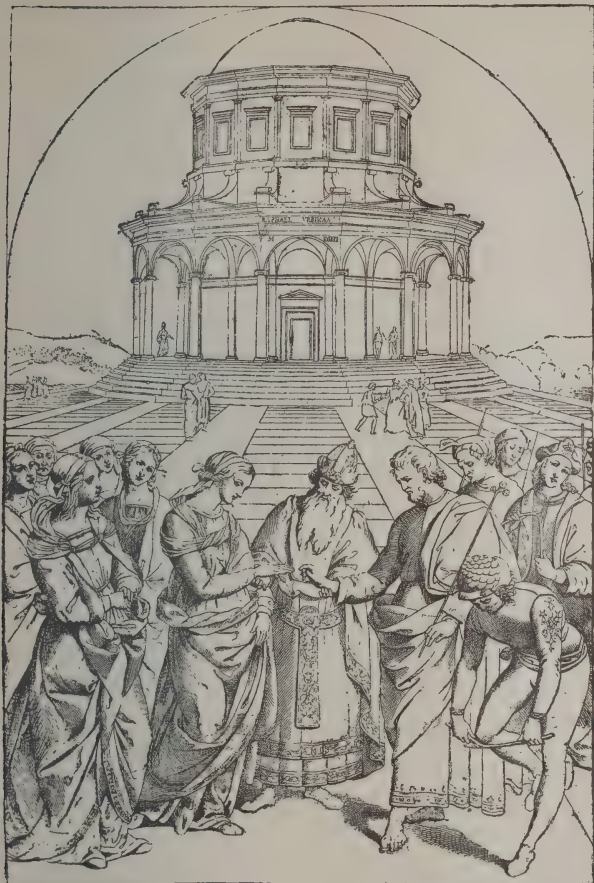
¹ Messrs. Crowe and Cavalcaselle point out that the hand of St. Benedict, with other portions of the picture, has been altered in restoration. The gildings, according to Brandolesi, were injured by lightning in the eighteenth century and repaired.

96 *Pictures in the Brera Gallery.*

of finish is carried to a fault, was formerly in the Certosa Convent, near Pavia, and afterwards passed into the hands of Signor G. Bianchi, from whom it was acquired for the Brera in 1825.

Leonardo da Vinci's well-known crayon study for the
267 head of Christ (267) will be regarded with interest when it is remembered that this is the only work which the Brera can boast from the hand of that great master whose name is so much identified with the development of Milanese art. How far the excellence of this slight sketch—for it is nothing more—has been overrated, to what extent it may have been damaged by time, or have suffered from clumsy retouching, those who examine it carefully, and without blind reverence for Da Vinci's name, can best determine. Certain it is, that in its present state there is but little left to admire; not a single feature can be called satisfactory in form, judged by the light of nature. The eyelids seem far too round and prominent; the shadows beneath them are exaggerated in relation to the depth of shadow cast by the nose, the upper lip is deficient in modelling, and the hair of the head vaguely defined.

269 No. 269 is a vigorous sketch in monochrome attributed to Andrea del Sarto (born at Florence in 1488, and died in 1531). It is the only example of this master in the Brera.



Raphael's famous picture of the Sposalizio (270) is 270
too well known to need detailed description in these
pages. It is certainly distinguished by great refine-

ment of design, grace of form and colour, individual character in some of the heads (that of the Virgin is perhaps the least interesting), judicious composition, and delicate finish ; while among minor merits may be mentioned the faultless perspective and accurate sciography of the architecture. In point of taste its simplicity of treatment contrasts favourably with the more ambitious aim of Raphael's later inventions, and but for the established fact that he painted it at the age of twenty-one, it would be difficult to believe it the work of so young a man, even gifted with this artist's astounding genius.

Nevertheless, the work at first sight is generally disappointing to cultivated judgment, and perhaps its very academical propriety tends to this result. The sentiment of the picture is serious without being solemn. No definite fault can be found with the distribution of its refined and delicate colour, yet it fails to charm by any accident of chromatic harmony. The figures are irreproachably drawn and modelled, but they seem a little too conscious of their grace. The Virgin and her attendants all smile on the same approved pattern : all hold their heads slightly on one side, and all look out from half-closed dreamy eyes. But in spite of these and other evidences of what may be called pictorial affectation, the extraordinary skill of the whole design, and of its technical execution, must be confessed as at once worthy and characteristic of the great master whose name is in itself a monument of art.

Room V. Andrea Mantegna. 99

Mantegna's "Dead Christ" (273), is an extraordinary foreshortened study of a nude figure, across the lower half of which some drapery is thrown. Beyond the fact that the hands and feet are pierced with wounds, there is nothing to suggest the sacred character of the subject. On the left side of the composition two female heads in profile are introduced. The figure of our Lord is painted almost in monochrome.



As examples of the early archaic schools of painting in Italy, the St. Jerome (274) and St. Domenic (279), by Gentile da Fabriano, as well as the portion of an altarpiece (272) by Giotto, are well worthy of examination. The latter, which bears the inscription *OP MAGISTRI IOCTI D. FLORĀ*, was brought from the church of Santa Maria degli Angeli near Bologna, in the picture-gallery of which town other portions of the original "ancona" still exist.

100 *Pictures in the Brera Gallery.*

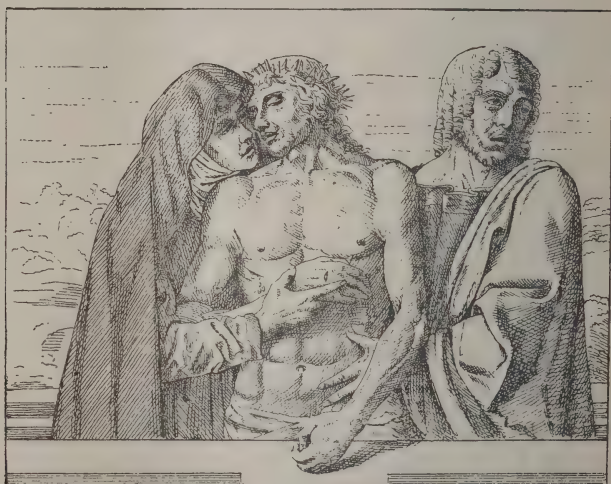
Near this hangs another work (281), by Luca Signorelli, painted, like 262, on an arched panel, and representing the Madonna baring her breast, with the Infant Jesus on her knee. She is clad in a dress of gold tissue, over which is a mantle of greenish blue, powdered with gold. The figures are about half the size of life, the flesh tints highly stippled, and the shadows light and transparent. A decorative border consisting of cherubim painted in red and gold surrounds the picture.

ROOM VI.

In the adjoining apartment (Sala VI.) hangs a characteristic and well-preserved altar-piece by Carlo Crivelli (283), representing the Madonna and Child enthroned 283 between four saints, viz.—St. Peter and St. Dominic on one side; St. Geminiano and St. Peter Martyr on the other. The decorative accessories of this picture, consisting of highly finished studies of fruit, &c., are more elaborate than usual, and the embroidered patterns introduced in the draperies are of exquisite design; but the human features depicted contain little or no elements of interest. St. Peter is hideously ugly, and in this respect, as well as in the quaintly relieved treatment of his pastoral staff, and the morse which fastens his cope, the English visitor will be reminded of the large and well-known work by the same painter which hangs in the National Gallery. The Brera picture is signed, and bears the date 1482. It was brought from the church of the Dominicans at Camerino.

Giovanni Bellini's "Dead Christ with the Virgin and St. John" (284), is a deeply interesting but painful picture. 284 The three figures are of life size, but are visible only above the waist; the lower portions being concealed by

a marble parapet. The body of our Lord, though lifeless, is represented in a standing posture. The features of the Virgin and St. John, whose grief is indicated by half-opened mouths, are repulsively plain; and St. John's hair is arranged in stiff corkscrew ringlets on which the high lights are methodically defined. The flesh tints,



which are poor and chalky, have been cross-hatched and stippled all over. The hands are greatly attenuated, the shadows grey, and the drapery disposed in crisp folds. On a *cartellino* below, which bears a partially effaced inscription, may still be traced the Latin couplet:

HAEC FERE QUUM GEMITUS TURGENTIA LUMINA PROMANT
BELLINI POTERAT FLERE IOANNIS OPUS.

In the background is a conventionally treated landscape. The picture is executed on panel, and was presented (together with 297) to this Gallery in 1811, by Eugénio Beauharnais, then Viceroy of Italy.



There are three examples of Carpaccio in the Brera. The first bears his name and the date 1514. It represents "St. Stephen disputing before the Synagogue" (288). Here, as in Gentile Bellini's "St. Mark preaching at Alexandria," the chief actor in the scene takes no very prominent position on the artist's canvas. The

crowd of listeners are sitting under or standing near a portico of Composite columns surmounted by arches, through or beyond which other buildings are seen, with hills and trees relieved against a southern sky and fleecy clouds. The Doctors are attired, for the most part, in brown or scarlet robes, with black caps, while others dressed in blue wear white turbans. These figures are about a quarter life-size, their features full of character and expression. The architecture is studied with Carpaccio's usual care, and the middle distance is admirably rendered. This picture was brought from the Scuola di Santo Stefano, in Venice.

No. 290, if rightly attributed to Palma Vecchio, is by no means a satisfactory specimen of the master. It is divided into three compartments, of which the central one is occupied by nearly life-size figures of St. Helena and Constantine standing on either side of a cross. In the side panels are St. Rocco and St. Sebastian. Owing to the large size of their heads these figures look dwarfed. They are moreover awkward in action, while the draperies are ill-arranged and slovenly in execution.

- 297 The graceful group of the Madonna (297) seated with the Infant Jesus on her knees, before a curtain of pale green, with a lovely landscape in the distance, has all the mellow charm of colour and refined modelling which distinguish Giovanni Bellini's best work; but the

Room VI. Cima da Conegliano. 105

blue mantle of the Virgin was sadly blistered, and the picture generally required attention when these notes were made. It bears the artist's signature and the date 1510. It was formerly in the Sannazzaro Gallery.



Of the six works by Cima da Conegliano which the Brera Gallery possesses, there is none more characteristic of the master or more refined in taste and execution than 300. In an open loggia enriched with details of cinque 300 cento architecture, St. Peter, clad in pontifical vestments and crowned with a tiara, sits enthroned before a niche, holding a processional cross in his left hand, while his right is raised in the act of benediction. On one side

stands St. John the Baptist, wearing a tunic and mantle but with nude limbs, while on the other is St. Paul, bearing a closed volume and leaning on a sword in reverential attitude. At the base of the throne sits a youth-



ful angel playing on a lute. These figures, which are about half the size of life, are designed with great dignity and devotional feeling. The draperies are deftly arranged and the drawing admirable throughout, while the liberal use of positive colour is justified by the

judicious introduction of white in the under-robes and tiara of St. Peter and in the clouds which float across the distant sky. The composition is well balanced without obtrusive formality, and the whole work may be considered one of the gems of the collection. It was brought from the Church of Sta. Maria Mater Domini at Conegliano, and bears the name of the painter, though the signature is scarcely discernible.

No. 301 is attributed in the Catalogue to a sixteenth century painter, Filippo da Verona. It is an attractive little picture, representing the Madonna and Infant Christ with St. Jerome and St. Francis. The features of the Virgin are very beautiful. Those of St. Francis, though life-like and full of character, are certainly deficient in devotional feeling. Behind each head is a flat gold nimbus. The sky above is somewhat curious in treatment, being of a dark grey colour and crossed with white fleecy clouds. 301

The name of Marco Basaiti—who, as the contemporary and rival of Giovanni Bellini, painted between 1470 and 1520—will be familiar to English visitors, who may remember two charming examples of this Venetian painter in the National Gallery. The “St. Jerome in the Desert” (302), which in the Brera Catalogue is ascribed to Basaiti, bears no resemblance to those works in style; and, according to Messrs. Crowe and Cavalcaselle, was painted by Cima. It is a small, but highly-finished pic- 302

ture, very warm in tone, with brown shadows. It appears to have been brought from the Church of San Daniele in Venice, and is painted on panel.

- 303 Near this is a picture (303) in three compartments which bear respectively figures of St. Justina, a Pope, and a Bishop, each about one-third the size of life, and painted with a refined sense of colour. This was also brought from Venice, and originally belonged to a church dedicated to St. Justina. It is ascribed to Cima da Conegliano. Two small diptychs attributed to the same
- 286 master may be noticed in this room, viz., 286, containing figures of St. Jerome, St. Nicola da Tolentino, St. Ursula,
- 289 with another female Saint; and 289, in which we find St. Luke, St. Mary, St. John the Baptist, and St. Mark. The figures are all on a small scale, about six inches high.

ROOM VII.

The Seventh Room (Sala VII.), though small, contains several remarkable pictures.

One of the most interesting is (306) the single ex- 306
ample of Francesco Verlas, a sixteenth century master, of whose life and artistic career but little is known. The Madonna is seen enthroned, bearing the Infant Christ, and resting her feet on a curious bowl-shaped footstool of white marble richly inlaid with gold. Instead of the crimson robe in which, according to pictorial tradition, the Virgin is usually attired, she wears one of thick gold tissue, overlaid with a well-defined pattern in red thread. Her mantle is of dark blue studded with stars, and displaying a green lining as it is held back by two angels who stand behind her. At her feet two saints are kneeling. The scheme of colour in this composition is so harmonious and charming that it is disappointing to find an almost entire absence of physical beauty in the features of the figures introduced. This is especially noticeable in the countenance of the Virgin, while the expression of the two kneeling saints borders on the ludicrous. The picture bears the name of the painter and the date 1511.

Another notable picture in this room is Vittore Carpaccio's "Dedication of the Virgin Mary in the Temple" 307 (307). The figures are small but graceful in action, notwithstanding a little tendency to stiffness in the draperies. The drawing and colour are refined throughout, while the



building in the background, with its inlaid marble, domes, and spires, is studied with great attention to detail. Carpaccio, as will be remembered, was the contemporary of Giovanni Bellini, and one of the earliest masters of the Venetian School who worked in oil-colour. A companion picture by the same painter hangs near it, "The Marriage 309 of the Virgin" (309). Here the background is also architectural, and represents the interior of a temple lined with

Room VII. Giovanni Mansueti. 111

marble, the texture of which is deftly rendered with an admirable sense of harmony in colour.

Close to this is a signed work by Giovanni Mansueti, a Venetian painter, who lived in the latter half of the 15th century. The subject is "St. Mark baptizing St. Aniano" (308). It is a tall, narrow picture, and very archaic in treatment. The figures, which are about half life-size, appear on three different levels, some standing on the floor of the building in which they are represented, some on a staircase, and others on a gallery above. In this instance the figures are painted with greater skill than the architecture, which is coarsely delineated, and marred in effect by an injudicious use of gold. This picture was formerly in the Scuola di S. Marco, at Venice. 308

No. 315 is by Liberale da Verona, who was born in 1451 and died in 1536, and is supposed to have been a pupil of Stefano dai Libri. It represents St. Sebastian, a life-size and nearly nude figure, bound to a tree-trunk. By his side lies a broken column, and in the distance is a Venetian canal. The figure is well drawn and modelled, but somewhat hard in outline. This picture, which is painted on panel, was brought from the convent of the Dominicans in Ancona. 315

This room contains some examples of the younger Bassano (otherwise called Francesco da Ponte) (1548-92) and his relative, Girolamo da Ponte, but they are hardly worthy of detailed notice.

ROOM VIII.

Among the contents of the eighth room, in which works by the later masters predominate, may be mentioned Guido Reni's painting of "St. Paul reproaching St. Peter" (324). The figures are of colossal size and ably posed, but enveloped in gloom. The use of exaggerated chiaroscuro (a practice which has been justly described as an evidence of the decline of taste in pictorial art) may be noticed here in the immoderately high lights on the foreshortened fingers of St. Peter, and the forced relief of one leg against a nearly black background. Indeed, the whole sentiment of the picture is of a dramatic kind, and reveals an aim in which the subject itself is sacrificed to a display of technical skill.

Passing over a poor and garish example of the late Bolognese School (325) by Simone Cantarini, in which the Madonna is represented in a mantle of bright "Manchester" blue falling over her knees and disclosing a mauve robe beneath, the visitor may turn to examine a curious work which bears the date 1499, and the signature of Lorenzo Costa, who was born at Ferrara, in 1460, and died at Mantua in 1535. It is a long, horizontal picture, painted on panel, and representing the "Adoration of the Magi" (328), a scattered composition in which the nearer figures are about twelve inches high. They

are for the most part ill-drawn and awkward in action. The flesh tints have much faded in parts, and reveal a green under-painting. The costumes of the magi and their attendants are fantastic in form and colour. The land-



scape is of a conventional type with strictly formal foliage, and blue mountains rising in the distance on either side of a level plain, through which a river meanders. This example of Lorenzo Costa, the only one which the Brera

contains, was brought from the church of the Misericordia near Bologna.



- 333 No. 333 is a life-size study of St. Sebastian by Dosso Dossi, a Ferrarese painter who lived between 1479 and 1542 (or later according to some authorities). The Saint is represented bound to an apple-tree and pierced with arrows. The figure is finely designed, but the flesh tones are unpleasant in colour and the shadows inky. The details of fruit and foliage on the tree are evidently studied from nature, and in style of execution present a marked contrast to the distant landscape seen under the arch behind, which is poor and commonplace. This picture was brought from the church of the Annunciation in Cremona.

The restoration or repair of works by the old masters is a necessary evil from which few public galleries can escape, and it is but fair to say of the Brera, so far as one can judge from a general inspection of the pictures on

Room VIII. Francesco Raibolini. 115

its walls, that it has suffered no more, perhaps less, in this respect than many collections in Europe. There are instances, however, in which the evidence of modern *rifacimento* is somewhat too apparent, and among them may be mentioned a large square painting of the Annun-



ciation (334), by Francesco Raibolini, commonly called 334
Francia, a Bolognese master (1450-1517). The Virgin Mary stands in the right-hand corner of the picture, while the angel kneels on the left. The drapery on these figures is most carefully studied, while the architecture

and bas-reliefs on the pilasters are detailed with all the accuracy of a decorator's hand. In the middle distance of the landscape are two young saplings, their olive-green foliage relieved against a pale blue sky. The hills beyond assume a violet hue—the colour in parts being suspiciously bright. Though possessing some marked characteristics of the painter, this work is not so good an example of his hand as many which exist, and is notably inferior to those in the English National Gallery.

340 The position of Garofalo's "Crucifixion" (340), hung as it is on a pier between two windows, renders a critical examination of this work somewhat difficult. The nature of the subject may justify the gloom which pervades the picture, but cannot excuse the unreality of the flesh tints and chiaroscuro. Perhaps its best characteristic is the treatment of the draperies, which are ably handled. It originally belonged to the Augustinian monastery of San Vito in Ferrara.

Among the Dutch and Flemish pictures hung in the adjoining rooms there are some which not unworthily represent the schools to which they respectively belong. Examples of Vandyck, Rubens, Hobbema, Poelenburg, Ruysdael, Snyder, and Paul Bril will be found with others of more or less merit and authenticity; but they are works which, as a rule, rank far below specimens of the same

masters which can be studied with more advantage elsewhere.

Nor can the visitor be recommended to devote much time or attention to the host of late Italian pictures which line many of the rooms in this Gallery. Such works as that of Discepoli (114), of Sassoferrato (415), 114 and Carlo Urbini (425), will be found in unwelcome 415 abundance, and teach in various ways one lesson, viz. 425 that, for a couple of centuries at least, the extended practice of art in Italy, the increased ambitiousness of its aim, and the progress of its technical dexterity, seem only to have resulted in the decline of its purity and taste.



INDEX OF PICTURES NOTED IN THE BRERA GALLERY.

Name of Painter.	Date.	Number of Picture.
Andrea del Sarto	1487-1531	269.
Antonio da Murano	1450	162.
Basaiti, Marco	1470-1520	302.
Bellini, Gentile	1426-1507	168.
Bellini, Giovanni	1427-1516	261, 284, 297.
Beltraffio	1467-1516	104.
Bevilacqua, Gio. Ambrogio	1486	83.
Bonifacio	1491-1553	209, 215, 226, 233.
Bonvicino, Alessandro	1498-1554	206, 235.
Bordone, Paris	1500-1570	212, 216, 241, 242.
Borgognone, Amb. (See Fossano.)		
Bramantino. (See Suardi.)		
Busi, Giovanni	1480-1541	210.
Caliari, Paolo. (See Veronese.)		
Cantarini, Simone	1611-1648	325.
Carnovale. (See Corradini.)		
Carpaccio, Vittore	1479-1522	288, 307, 309.
Carrari, Baldassare	1512	176.
Catena, Vincenzo	1470-1531	237.
Cima, Gio. Battista	1460-1517	191, 300, 303.
Contarini, Giovanni	1549-1605	231.
Corradini, Bartolomeo	? 1488	187.
Costa, Lorenzo	1460-1535	328.
Cotignola. (See Zaganelli.)		
Crespi, Daniele	1629	113, 120, 146.
Crespi, Giov. Battista	1557-1633	115.

Name of Painter.	Date.	Number of Picture.
Crespi, Benedetto	1650	116.
Crivelli, Carlo	1468-1493	189, 193, 283.
Dosso Dossi	1490-1560	333.
Fabrizio. (See Gentile.)		
Falzagalloni, Stefano. (See Stefano da Ferrara.)		
Ferrari, Gaudenzio	1484-1550	25, 30, 31, 32, 107.
Filippo da Verona	1510	301.
Foligno (da). (See Nicolo da Foligno.)		
Foppa, Vincenzo	1410-1492	71.
Fossano, Ambrogio	1455-1524 ?	75, 92.
Francia, Francesco. (See Raibolini.)		
Garofalo. (See Tisi.)		
Genga, Girolamo	1476-1551	202.
Gentile da Fabriano	1370-1450	159, 190, 194, 274, 279.
Giovanni da Murano	1450	162.
Guido Reni. (See Reni.)		
Lanini, Bernardino	1508-1578	109.
Liberale da Verona	1451-1536	315.
Lorenzo Veneziano	1357-1372	164.
Lotto, Lorenzo	1480-1555	244, 253, 254, 255.
Luini, Bernardino	1480-1530	2, 3, 5, 10, 11, 14, 17, 18, 19, 21, 24, 38, 39, 40, 41, 42, 43, 44, 47, 51, 52, 53, 55, 57, 58, 62, 65, 68, 69, 70, 72, 73, 82, 98, 265.

Name of Painter.	Date.	Number of Picture.
Mansueti, Giovanni	1450-1500	308.
Mantegna, Andrea	1431-1506	264, 273.
Marco da Oggione	1470-1540	23, 33, 35, 90, 95, 96, 99.
Martini da Udine, Giovanni ...	1500-1534	173.
Mazzola, Filippo	1505	182.
Montagna, Bartolomeo	1485-1523	167.
Moroni, Gio. Battista	1549-1578	214, 218.
Murano (da). (See Antonio and Giovanni da Murano.)		
Nicolò da Foligno	1430-1502	180.
Nicolò da Pisa	1505-1518	198.
Nuvoloni, Carlo F.	17th cent.	139.
Oggione. (See Marco.)		
Palma, Jacopo	1544-1628	222.
Palma, Vecchio	1480-1528	172, 290.
Palmezzano, Marco	1456-1537	178, 185, 197.
Piazza, Calisto	1500-1561	207, 225.
Pisano. (See Nicolo da Pisa.)		
Procaccini, Camillo	1550-1627	112.
Procaccini, Guilio Cesare ...	1560-1625	121, 122, 128, 129.
Raibolini, Francesco	1450-1517	334.
Raibolini, Giacomo	1498-1557	175, 181.
Raphael. (See Sanzio.)		
Reni, Guido	1575-1642	324.
Riccio, Domenico	1494-1567	240.
Robusti, Jacopo	1512-1594	217, 230.
Romanino, G. (See Rumani.) ...		
Rondinelli, Nicolo	1440-1500	177.
Rumani, Girolamo	1485-1559	224.
Sanzio, Giovanni	1494	188.
Sanzio, Raphael	1483-1520	270.

Name of Painter.	Date.	Number of Picture.
Savoldo, Girolamo	1522-1550	234.
Sesto (Cesare da)	1520	91.
Signorelli, Luca	1441-1523	262, 281.
Solari, Andrea	1495-1515	106.
Stefano da Ferrara	1480-1500	179.
Suardi, Bartolomeo	? 1539	4, 8, 9.
Tintoretto. (See Robusti.)		
Tisi, Benvenuto	1481-1559	340.
Titian. (See Vecellio.)		
Vecellio, Tiziano	1477-1576	247, 248, 249.
Veneziano. (See Lorenzo Veneziano.)		
Verlas, Francesco	1517	306.
Verona, da. (See Fil. da Verona.)		
Verona. (See Liberale.)		
Veronese, Paolo	1528 1588	208, 213, 219, 220, 221, 227, 229.
Vinci (Leonardo da)	1452-1519	267.
Vite, Timoteo della	1467-1523	195.
Zaganelli, Francesco	1518	196, 203.
Zenale, Bernardo	1436-1526	76, 77, 78, 79, 81, 87.

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